DOCTOR WHO MAGAZINE™

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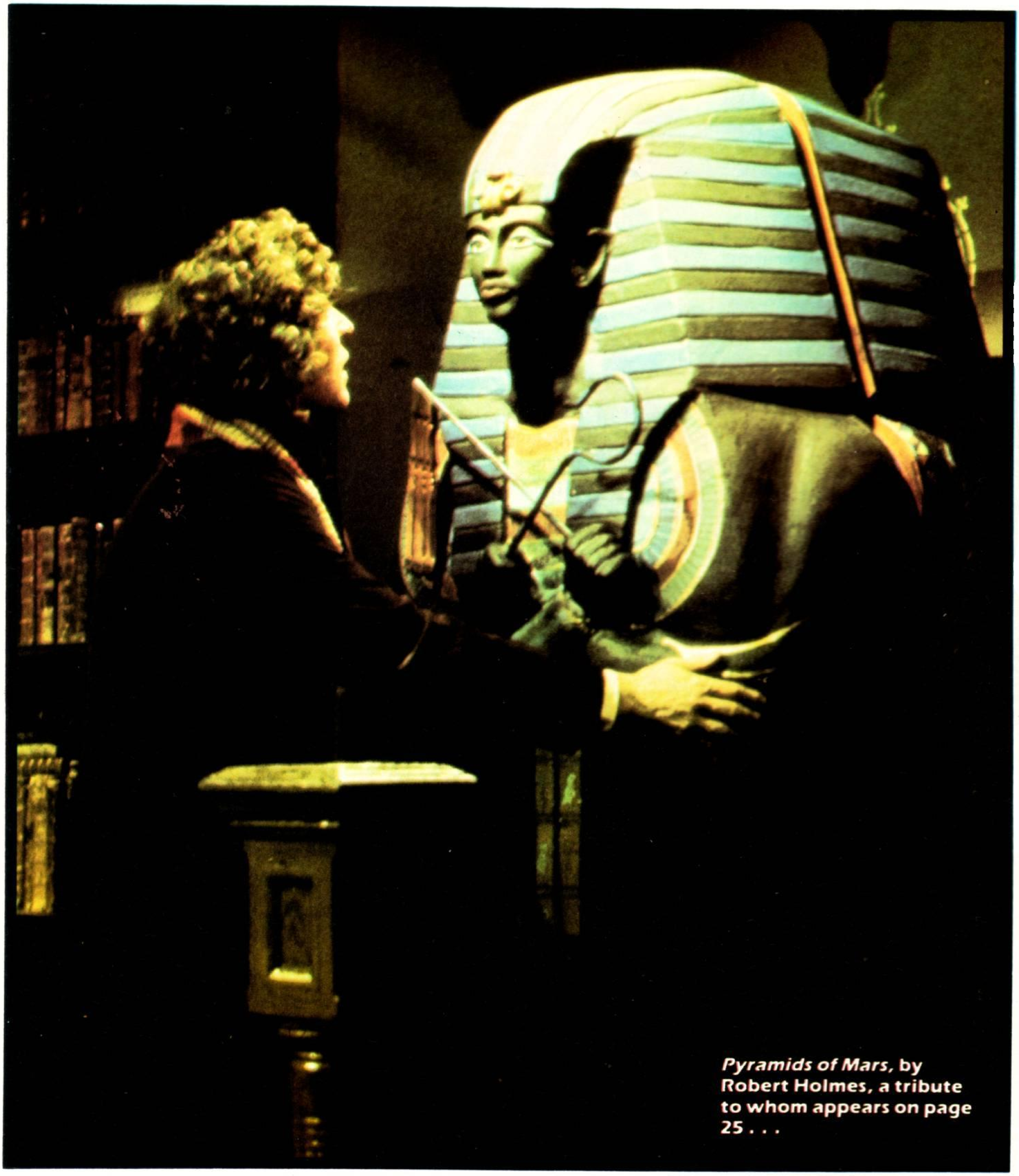
British Summertime!

- JOHN LEESON INTERVIEW
- NEW SEASON PREVIEW
- ERIC SAWARD · A RETROSPECTIVE
- SEASON FIVE FLASHBACK

Not long to go now! As Season Twenty-three approaches, we preview Story One and review the contribution to *Doctor Who* made by script-editor Eric Saward, who left the series earlier this year. Also this issue John Leeson speaks to us about his time as K9's voice, *Face Of Evil* features in the Archives and we take a nostalgic look at Season Five and *Time Bomb* reaches its intriguing climax . . .



Pyramids of Mars, by Robert Holmes, a tribute to whom appears on page 25 . . .

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COMING NEXT MONTH. . .

As the count-down starts till *Doctor Who* returns to our screens, we continue our survey of the new season with a preview of the second story. To celebrate the return of the series, we also turn our attention to the role of the Doctor's companion, as a prelude to our **Companions' Guide. Mervyn Haisman** is interviewed and we bring you the final **Davros Tape. . . Issue 117** is on sale from **11th September.**

Still on sale is our **Summer Special**, which is proving very popular, with its examination of the **Historical stories. Hugh David** is interviewed and we have an **exclusive photo feature** on the missing ***Highlanders*** episodes! Don't miss this record of the story that introduced Jamie to the series!

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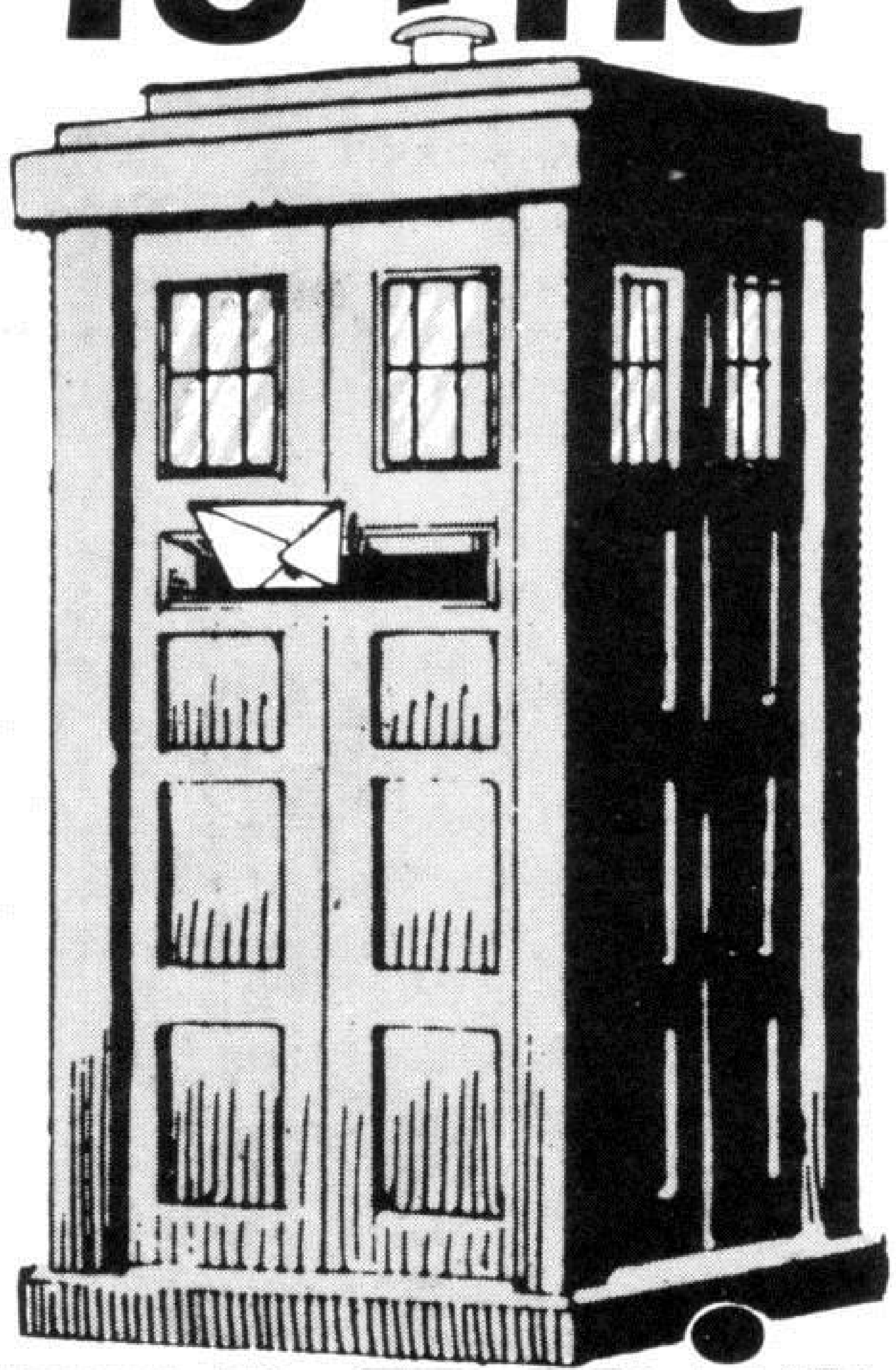
To The TARDIS



Send your letters to: To The TARDIS, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

SUPERB SPECIAL

I have just read this year's **Summer Special**. It was superb. When people refer to 'historical adventures', they usually talk about the 'pure history' stories only. I am glad that you did not fall into that trap, and had an article on the S.F./historical adventures (as well as the Hartnell adventures).

In fact the whole magazine has improved over the last year. When I first heard of the eighteen-month break, I believed that **DWM** would get dull and bland by the end of the year. After all, what new articles could you deliver?

Well, I was proved wrong, since you produced such varied and interesting features as *The Moral Dilemma, At the Eleventh Hour, Comedy in Doctor Who* and a whole issue dedicated to *The Mark of the Rani.*

With this year's **Summer Special** in mind, why don't we get more 'special issues'? After all, the list is endless: Dalek, UNIT, and Time Lord specials, as well as whole issues dedicated to a particular story or season.

But whatever you have got planned, I know that the quality of the writing is now too good for **DWM** to return to the style of this magazine's most disastrous years: 1983-1984.

In fact, if the TV programme has the same care and devotion given to it as this magazine, we shall soon be celebrating *Doctor Who's* Silver Jubilee.

P. Rossi,
Tulse Hill,
London SW2.

VIDEO MATERIALISATION

As a regular reader, and writer of letters to you, I feel I must congratulate you on the production of yet another excellent magazine, (**issue 113**). I feel this issue is on par with last year's **Winter Special,** in that it is Pertwee oriented, and your Pertwee issues are usually my favourites.

Enough crawling for now. May I make a suggestion or two? With the rise in the number of *Who* videos, and the recent release of *Robots of Death,* could you do a feature on BBC Video, or an interview with whoever runs the video department? If this is not possible, could you at least explain about the editing of the videos. *Robots of Death* runs at ninety minutes, so does *Pyramids of Mars.* Both stories are in full, but Gary Russell insists that they are edited in some way. Could he explain more fully how, and why?

Incidentally, you say that *Day of the Daleks* could be the next release. I have a great fondness for that story but I'm not going to look forward to its release until I know it is actually on the way. The reason for this is because you said in your January issue that *The Talons of Weng-Chiang* was on its way, and that hasn't materialised yet. We live in hope.

Stephen Morgan,
Newbridge,
Gwent.

You'll be pleased to hear Stephen, that, (as predicted by Gary) Day of the Daleks *has recently been released by BBC Video. For news of* The Talons of Weng Chiang, *please turn to the* Gallifrey Guardian.

HISTORICAL HIT

I have just finished reading the 1986 **Summer Special**. I was very impressed with the high standard of all the articles, especially the photos from *The Highlanders,* and the interview with Hugh David. They were both very informative.

I was also impressed with *Portrait of a Licensee* in **issue 114**. Was the photo of Davros really a model?

The comic strip started off pretty well, but was there any need for the Doctor to go through a hall of mirrors? While we're on the subject, please get rid of that penguin before I go mad!

I don't want to end on a sour note, so I feel I ought to congratulate you on the ever-improving covers.

Matthew Buxton,
Norwich,
Norfolk.

ALL TIME HIGH

As a regular reader since **issue 73,** I have lived through the transition to better quality paper, and an ever-changing style. Now, having just completed **issue 111,** I just had to write and say, 'You've done it!'

Since **issue 107,** the magazine has stabilised into a pleasing, professional format. The features, filling the pages of the magazine, have greatly improved (concentrating on specificity, not generalisation). Articles like *Villains of the 80's, The Eleventh Hour* and *Growing Up With The Doctor* are the kind of features that make the magazine as exciting and informative as it is, with news and previews of an up-coming season.

As of **issue 111,** the comic strip seems to be reviving itself. Simon Furman has written what I hope to be more than a two-part story, complete with an actual cliff-hanger. (The reappearance of a villain or monster, as seen in past recent issues, has become a little stale.)

I hope this all-time high the magazine has reached will do nothing but climb higher. It has in the past and, with changing comic scripters, it will continue to improve in the future.

Mike Ivy,
Texas,
USA.

SURPRISE SUPPORTER

My letter will undoubtedly upset many *Doctor Who* fans, but I feel I must commit pen to paper. In the last few issues of your fantastic magazine virtually all I have read on the letters pages is criticism of Michael Grade. I have written in to support Mr Grade (shock, horror!).

It doesn't take Aaron Spelling himself to realise that the show is in decline. I am a dedicated *Doctor Who* fan, but over the last few years, have come close to switching off the series. *Doctor Who* is not rubbish, but it is a shadow of its former self (remember the witty, original, dramatic Tom Baker seasons of not so long ago?). Last season the programme stooped to an all time low with *Time Lash,* which I hope will be the worst the show ever gets.

I was thus pleased to see Mr Grade postpone the show last February. This gives John Nathan-Turner the time to make the series as good as possible.

Another good decision of Michael Grade's was to cut the number of episodes down to fourteen. The last season would have looked better had *Time Lash*, and *Vengeance on Varos* been omitted.

Mr Grade is not trying to axe the show, he is trying to restore the show to the heights of the Hinchcliffe/Holmes/Baker seasons. As a result of Mr Grade's actions, I'm sure the new season will be the best for years.

Obi Ukatrunne,
Edmonton,
London.

TROUGHTON TAKE-OFF

I was wondering if anyone heard the rather eccentric person who parodied *Doctor Who* on BBC Radio One's Mike Smith phone-in slot on Tuesday 17th June. I would like to thank him for recalling some lovely childhood memories.

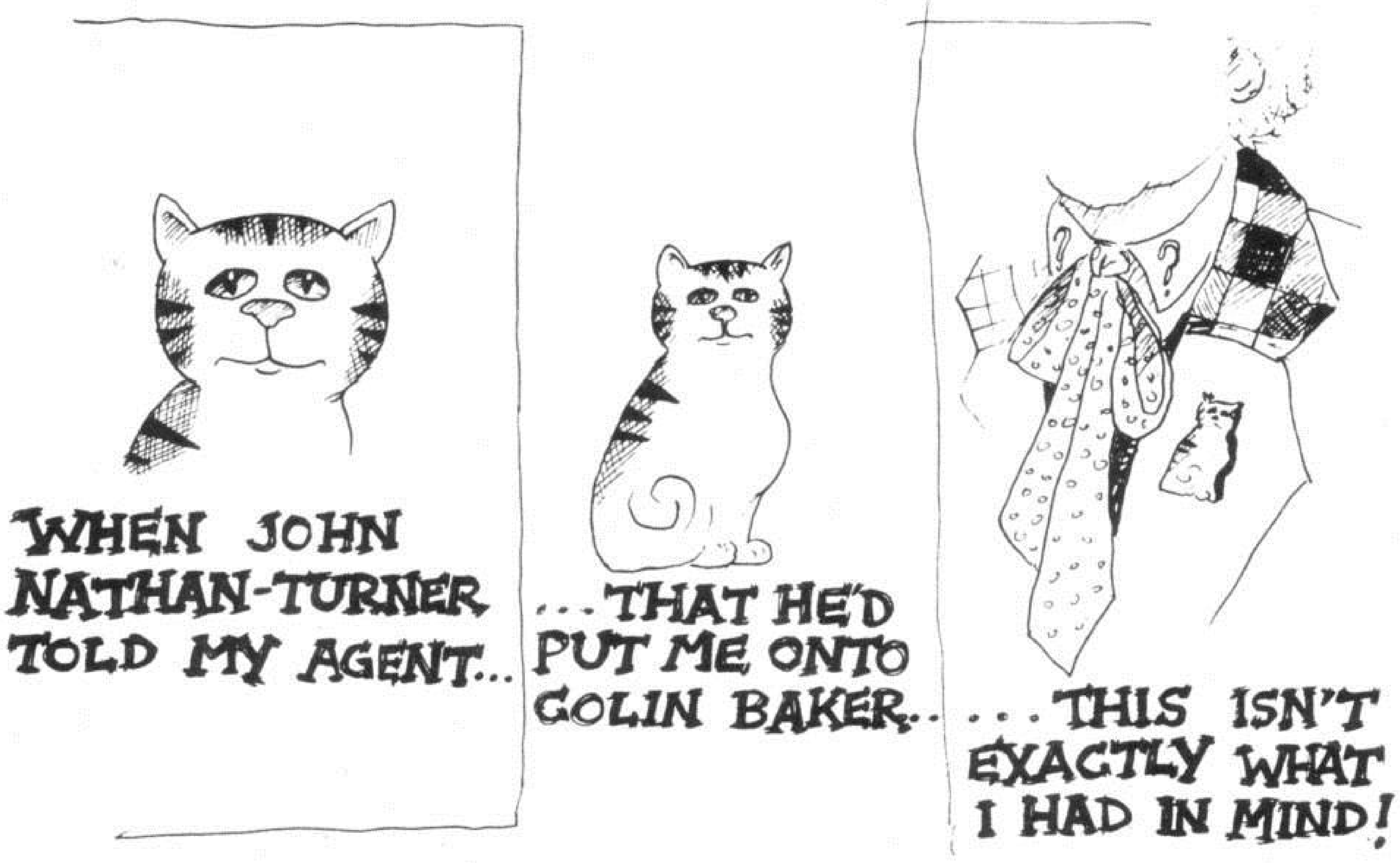
His brief, zany skit featured an irate Dalek, and a delightful Patrick Troughton impression; rattling on about his different incarnations and claiming he was in dire circumstances on the planet Skaro, whilst trying to control an unruly Jamie.

I hope the gentleman makes another call to the Breakfast Show soon (that is if they'll let him get through a second time). D.J. Smith seemed almost lost for words when he was confronted with the incredible character, who claimed to be 'Doctor Who' himself. His only comment was, 'It must be the hot weather!'

It was nice to hear someone paying tribute to the programme and especially to a period in the show's history which is now probably lost forever in the mists of time.

Keep up the smashing work with the magazine.

David Barrow,
Stockport,
Cheshire.


WHEN JOHN NATHAN-TURNER TOLD MY AGENT...
...THAT HE'D PUT ME ONTO COLIN BAKER...
...THIS ISN'T EXACTLY WHAT I HAD IN MIND!

Catty reflections? Sketch by DWM artist ALISTER PEARSON

NEGLECTED COMPANIONS

May I congratulate you on the content, standard and overall quality of your magazine.

Issue 114 was very well-produced. *Fantasy Males* is a good example – it was well laid out, with some new pictures. It was also well-written and coherent. I eagerly await *Fantasy Females.*

The interviews were engaging, especially the one with Caroline John. It is a pity that she, Maureen O'Brien, Adrienne Hill, Jean Marsh and Jackie Lane are hardly ever given more than a minor mention.

If the magazine is compared now with that of eighteen months ago, it is clear that the present issues are now much better produced.

Richard Patrick,
Richmond,
N. Yorkshire.

Adrienne Hill is interviewed in the 1986 ***Doctor Who Summer Special,*** *on sale at the moment.*

SETTING THE STANDARD

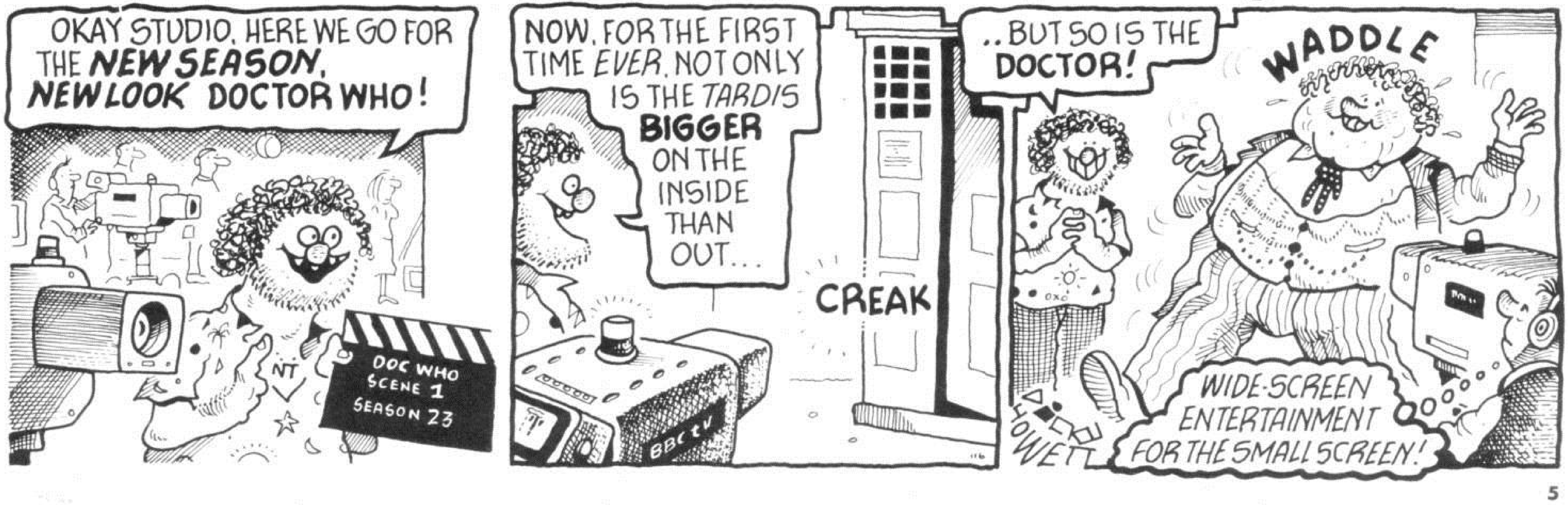
For the last eight issues of the magazine the written content and the way it's been presented has consistently excelled. One of the best things you've done is to standardise the *Archives* feature. The representative picture is a thoroughly excellent idea, capturing the mood and style of the story.

This, and other regular features, have all benefitted from their 'new looks' and I'm pleased to see *Gallifrey Guardian* returning to its old stature as an interesting news page on *Who* matters.

Even though the articles have been rather routine efforts we've had some nice photos and attractive layouts accompanying them, so things aren't too bad. Interviews have all been tackled well, and the comic strip has settled down at long last.

Mark Benoy,
Poole,
Dorset.

DOCTOR WHO? by Tim Quinn & Dicky Howett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DICKY HOWETT

ARCHIVES

the face of evil

First shown: January, 1977

EPISODE ONE

The Sevateem tribe are holding a trial. The accused is a young girl called Leela. The leader of the tribe, Andor, agrees with his councillors – Leela must be banished into the beyond. She refuses to believe in Xoanon, the god whom they worship and she is about to be taken away when Andor offers her one last chance – the Test of the Horda. She refuses it, but her father, Sole, accepts on her behalf. Leela is cast out and her only friend Tomas watches in dismay as Neeva, witch-doctor of the tribe, sends two warriors to follow her. Tomas in turn follows them, hoping to avert what he suspects is going to be an execution.

Elsewhere in the forest, the TARDIS materialises and the Doctor emerges. He looks a little bemused, as if the place brings back memories for him, then goes off to investigate.

Meanwhile, Leela is set upon by Neeva's guards. She kills one with her crossbow, but is only saved from the other by Tomas' intervention. He suggests they now have the evidence to discredit Neeva, but Leela says she wishes to face the beyond. As she turns to go, she warns him to watch out for the devious Councillor Calib. She crosses into the beyond and is soon aware that she is being tracked by some vast beast. Looking behind her, she sees giant footprints being made in the forest floor – but nobody above them. Whatever is hunting her is invisible!

The Doctor is wandering along when Leela rushes up and, tripping, falls at his feet. She looks at him in horror and pronounces him to be the Evil One, a charge the Doctor indignantly refutes. The the massive invisible creature lurches onto the scene and menaces them both. The Doctor produces an old, automatic egg-timer from his pocket and sets it. He then places it in a rock crevice and tells Leela to move very carefully and slowly with him, as this invisible creature cannot see and only homes in on the vibrations of its prey. Suddenly, the Doctor trips up and just as the monster is upon him, the egg-timer goes off, distracting it long enough for the Doctor and Leela to escape back into the wood.

In the village, Tomas is reporting to Calib, who tells the young man that they can only discredit Neeva by making the next raid fail, thus contradiciting the witch-doctor's prophecies and showing him to be a charlatan.

Leela takes the Doctor back over the boundary and the Time Lord senses a slight tingling. The barrier is there, he reasons, to keep the invisible monsters out. In the inner sanctum, Leela and the Doctor's arrival is reported to Neeva by the furious voice of the god Xoanon, who commands him to kill them both.

The Doctor has found the source of the barrier – a black energy box, while Leela explains that her tribe worships Xoanon, who is presumed to be held captive by the Evil One and his followers, the Tesh. Leela adds that Xoanon is meant to be held captive within the Black Wall, wherein lies Paradise.

In his hut, Andor is berating Neeva, saying that another attack on the Black Wall will be fruitless, but Neeva says only this way will Xoanon provide food for the tribe. He departs, but eavesdrops behind the door, overhearing Tomas reporting to Andor about Neeva's plot to kill Leela.

In the forest, the Doctor is caught by some of the Sevateem warriors, who recognise the Doctor as the Evil One, crossing themselves against him – in a manner which the Doctor recognises as an old space suit seal check – something they could not be familiar with. He is taken to the village, followed by Leela, where he is condemned as the Evil One and sentenced to death after a litany is read. The village is summoned, but the Doctor is rescued by Leela. Tomas is sent to kill them, along with four others. Neeva insists that the attack on the wall continue.

Leela takes the Doctor to a clearing, where he sees a huge mountain bathed in light. Leela says that the face carved on the mountain is the Evil One. As the light clears, the Doctor sees that the carving is a representation of his own face!

EPISODE TWO

The Doctor realises that he must have been here before and tells Leela that they must return to the village to jog his memory. Neeva tells Andor to inform the village that the Evil One has been destroyed, so that the attack can continue.

The Doctor and Leela make their way to the shrine of Xoanon, so that the Doctor can examine the relics there. While they break in, the villagers prepare for the attack by chanting their litany. The Doctor finds a helmet in the shrine and begins to fiddle with the controls in it. All at once the voice of Xoanon asks if that is Neeva – the voice is the Doctor's own! It says, "At last we are here and we shall be rid of us," which starts the Doctor on an uncomfortable train of thoughts. He decides to take a look at the wall.

Andor and Neeva are just at this moment leading the attack on the wall. At a different part of its vast black expanse, the Doctor tells Leela that it is a Time Barrier and it is impervious to most forms of energy. The only way to get past it is for it to be bridged by one within – whoever set it up. Realising that her fellow villagers are walking into a trap, not some miraculous gap, Leela begs the Doctor to help her dissuade them. He agrees.

At the other point of the wall a radiant tunnel appears. Andor and Tomas attack with their men but are horribly swallowed up, watched by Calib and his men, who do not enter. Back in the village, the Doctor and Leela await Calib in his hut. When he arrives, he pretends to believe that the Doctor is not the Evil One, only to turn on them, poisoning Leela with a Janis thorn and intending to use the Doctor as evidence to discredit Neeva and rule himself. At this point, Tomas arrives to castigate Calib for giving up the attack. The Doctor uses the opportunity to overpower Calib. With the help of Tomas, Calib is kept covered while the Doctor goes about finding a cure for Leela among the medikits of the relics in the hut.

He manages to cure her, but Calib slips out of the sanctum. Ordering Leela and Tomas to escape via the back, the Doctor goes to greet his captors, storming up to the throne and confronting Neeva. Leela and Tomas are captured by Andor and his guard. A meeting of the council decides that the Doctor will have to face the Test of the Horda. If he is killed in the process, then he will be proved to be mortal and thus innocent of the claims of Neeva.

The Doctor is taken to undergo the Test, which involves a tricky manoeuvre where the victim has to avoid falling into a pit of the Horda – filled with deadly snakes – by shooting a crossbow and stopping the shutters over the pit from opening. The Doctor succeeds and returns to the altar of Xoanon, where Neeva is in prayer. Again the voice of the Doctor as the god rings out, telling the Time Lord that he is going to destroy him. The god tells him that he is turning off the boundary to let the invisible creatures from outside enter the area.

The Doctor starts work on a destructive weapon, while Tomas sets guards around the village, who are all warned about the invisible creatures' attraction to vibrations. The Doctor and Leela depart to set up a stasis beam generator, which will protect some of the boundary perimeter. Leela asks why it is that Xoanon can speak to the village if the Time Barrier is impenetrable. This gives the Doctor the clue he is after and they rush back to the sanctum, where the Doctor decides he has discovered Xoanon's secret.

In the village, one of the guards panics and starts hammering a gong, which only serves to attract the invisible creatures, who attack in force. The Doctor and Leela are now making their way through the

◀ forest and hear the commotion. In the village, Andor has been seized by the creature, which Tomas fires at, using the gun he was given. For a moment, the creature is visible as the face of the Doctor. Andor dies and after another burst of fire, Tomas flees back towards the village. The Doctor has led Leela up the giant carving of his face, telling her that the way in is through the mouth. They enter, only to be confronted with a twisting shadowy shape.

EPISODE THREE

Calib learns that he is the leader and bids Tomas return to the village with him. The figure in the Doctor and Leela's path seems to vanish before their eyes. The vista before them is of an arid, rocky plain – it brings the Doctor's memory back slightly, and he sees the ship of the Mordee expedition in the valley below – the expedition which he says he was trying to help. The Doctor says the wall before them is an illusion, and, together with Leela, walks through it. They find themselves in a small chamber, which the Doctor says is a transporter that will take them to the ship. Inside the head of Xoanon many different voices merge saying, "Now we are one, we must destroy us."

The Doctor and Leela arrive in the ship, which seems to be decked out as a shrine. The Doctor explains that the ship's crew divided into a survey team, who went out and became the Sevateem tribe, and the technicians – the Tesh – who stayed in the ship. The Doctor goes on to say that what happened was his fault and that he misunderstood what Xoanon was. Before he can continue, a tall, white-haired man called Jabel arrives and has Leela taken away by two acolytes. He reveres the Doctor as the Lord of Time come to save them, until the Doctor tries to stop Leela from being reduced to her constituent parts – the way the Tesh try to find out how the savages enter the ship.

The Doctor's claim that they enter through Xoanon shocks Jabel, who is immediately disillusioned about the Doctor and, as the Time Lord tries to leave, strikes him down with a stare. He awakes to find himself next to Leela and about to be destroyed. He averts their death by turning a mirror on the machine, which then explodes. Jabel orders their capture and death, while the Doctor tells Leela about Xoanon as they escape. The Doctor describes Xoanon as an omniscient computer which became a schizophrenic creature, due to his interference. When he was here last, the Doctor had reprogrammed the ship's computer, but had left it with a split personality, partly his own. In the forest, Tomas uses up the last of the disrupter gun and Calib orders him to begin the retreat from the village.

TRAVEL BACK IN TIME WITH

THE DOCTOR WHO SUMMER SPECIAL

We focus on the historical stories with:
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INTERVIEWS: We talk to **ADRIENNE HILL,** who played the Trojan companion Katarina, in the Hartnell years.
And **HUGH DAVID,** director of **THE HIGHLANDERS.**
PLUS: EXCLUSIVE PHOTO FEATURE FROM THE HIGHLANDERS –
a selection of his stills – a unique record of the lost story.

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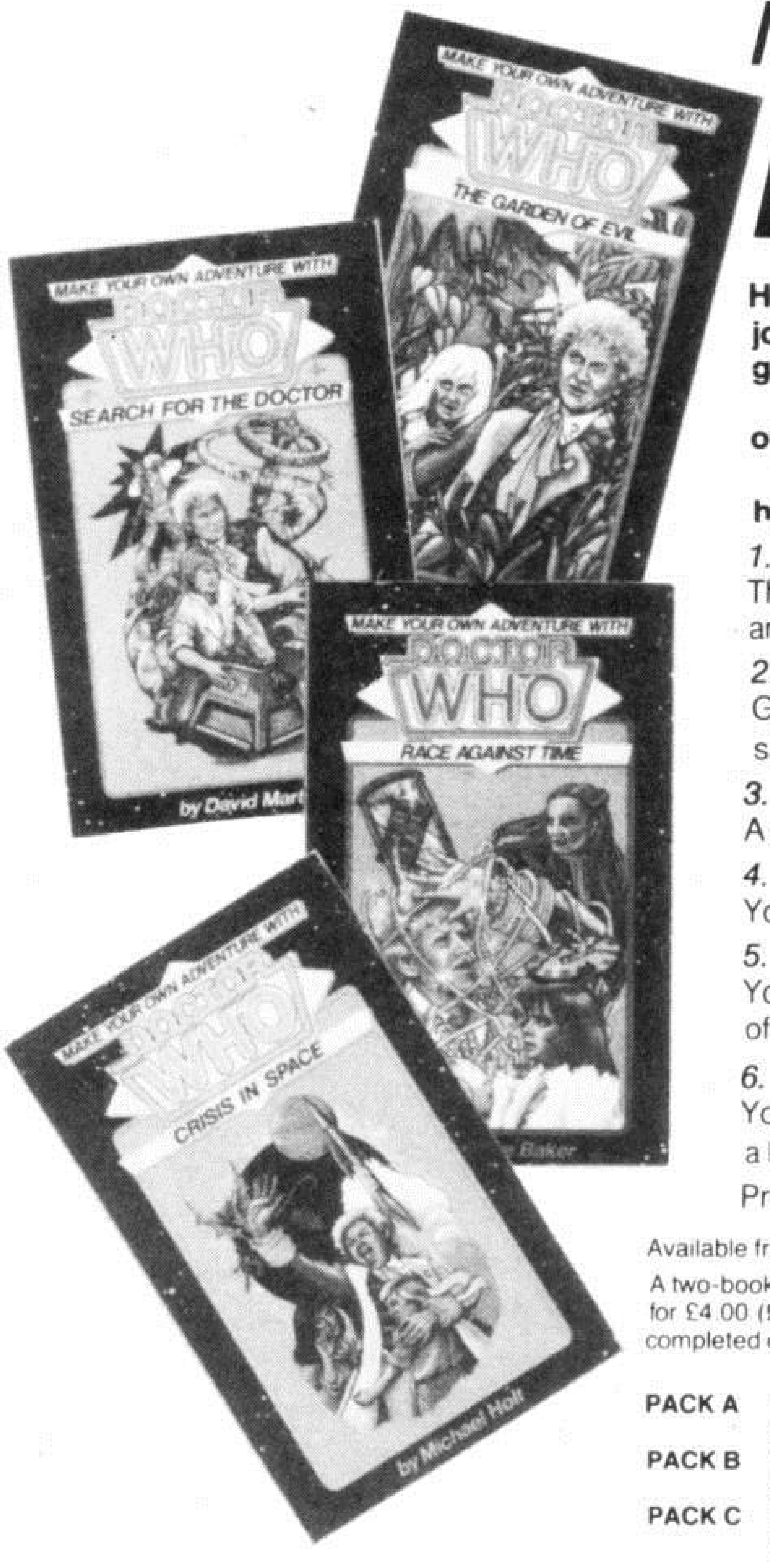
The Doctor enters the communications room and sends a mesage to Neeva, in his Xoanon voice. He tells him to march all the villagers through the carved head's mouth and that to get Calib to believe in this, to say the words, "I don't believe in ghosts." This will rescue the villagers from the kinetic, invisible creatures, but not from the Tesh, who are still looking for the Doctor and Leela.

The Doctor and Leela now move onto level thirty-seven, where they spy a guard outside the Sacred Chamber. Leela overpowers him, and is left on guard while the Doctor goes into the chamber. Elsewhere, Calib is busy leading his men into the carving, where they are met by a Tesh, whom Tomas destroys. Tomas then goes back to fetch the other villagers, while Calib stays to keep guard.

While Leela fights off the Tesh, the Doctor stands at the centre of Xoanon's core, a mass of bright lights and converging voices, trying to reason with the computer. He says that the computer was a creature with two personalities – his and its own, and that this has made it go mad. Xoanon denies this and the Doctor seems to face an image of himself screaming its denial in a rage of hate and madness. The Doctor cannot stand this assualt on his mind and collapses to the floor, shouting in confusion, "Who am I, who am I?"

EPISODE FOUR

Leela's gun runs out, which means that the Tesh can advance steadily towards her. Just as they are about to attack, the corridor lights go out, causing panic and fear. Smaller red lights come on and Leela captures one of the escaping Tesh, who tells her that this is a fail safe – to signal the end of the world. Leaving him, Leela takes his gun and rushes to the Doctor's aid, firing at the frenzied face before her. At first all is quiet, then the walls are electrified by Xoanon, whose prime concern now is to kill the threat to its world – the Doctor. By possessing the Tesh, the computer tries to drive the Doctor into the wall but in the struggle it is the Tesh who dies. The villagers are now inside the valley and Neeva realises that Xoanon is no god but an enemy. Calib makes ready to kill the Tesh, ▶



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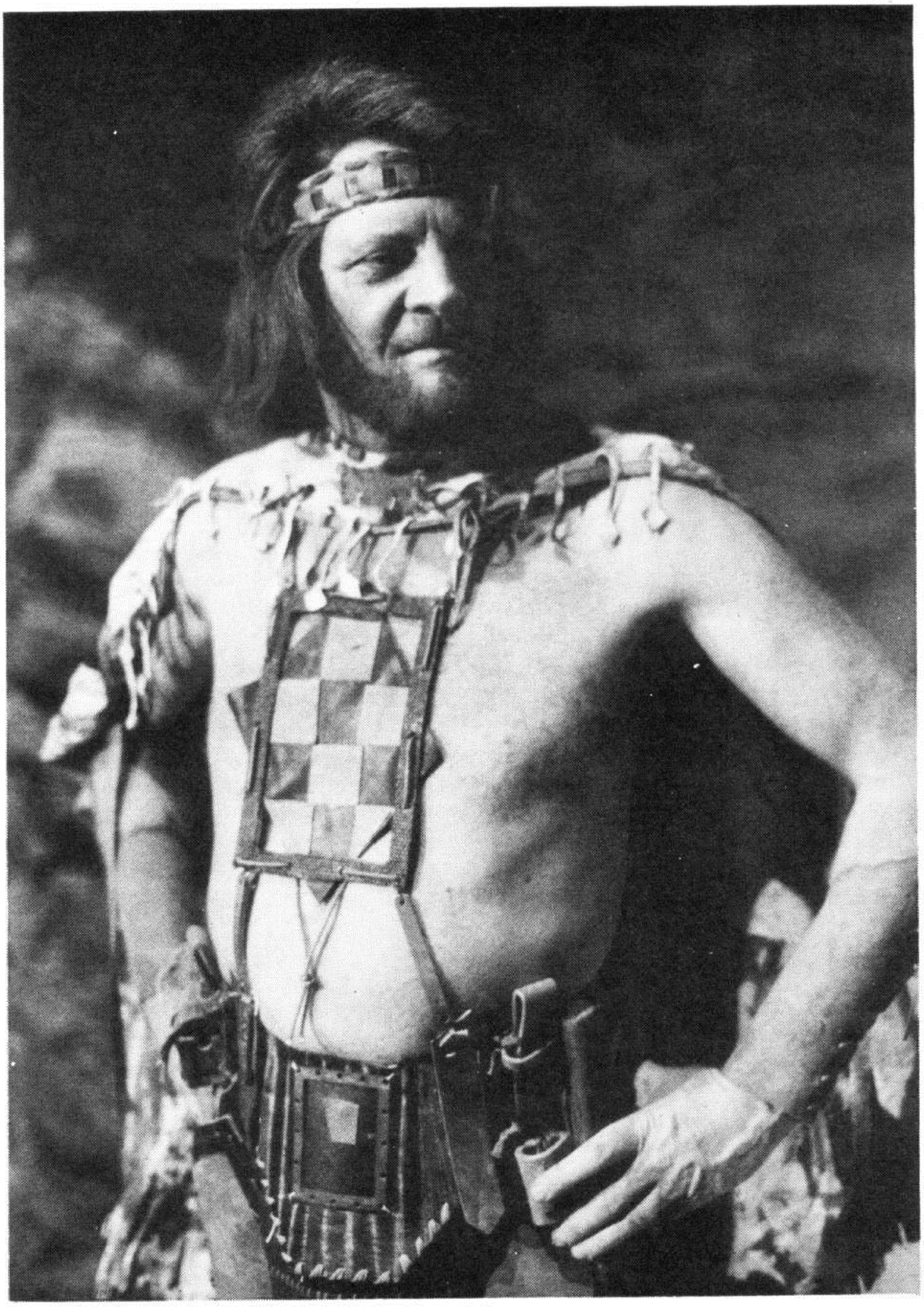


Victor Lucas as Andor.

◀ while Neeva plans the same fate for Xoanon.

Xoanon tries to turn Leela on the Doctor, but he hypnotises her out of this conditioning. They now leave for the main control room, while Jabel prepares for the onslaught of the Sevateem. As the battle ensues, Tomas senses a trap but Calib insists on leading the men forward. The Doctor and Leela have now reached the main control room, where they discover that Xoanon has overloaded the atomic generators, so that unless the Doctor can wipe his memory print from the computer, just about everything will go up in a massive explosion.

The face of the Doctor begins to re-emerge, chanting, "Destroy and be free," a charge which reaches Jabel and his Tesh, as well as affecting Leela, who begins to draw her knife on the Doctor. Even the Sevateem are taken over, except for Neeva, who takes the Sonic Cannon set up there by the Tesh, and goes off in a different direction.

Just as the Doctor is about to make the final connection, Leela lunges at him. She misses by a fraction and plunges her knife into the console, giving herself an electric shock which knocks her out. The Doctor is returning to his work when he is stopped by a combined assault from the throngs of controlled Tesh and Sevateem. Then Neeva appears with the cannon, aiming it at the god who betrayed him. The face of Xoanon destroys Neeva instead, but in that moment his power slackens, giving the Doctor time to break free and complete the connection. The Doctor screams in agony and falls back, while the mirrored face of Xoanon fades away with a similar cry of pain. All those around are released from their controlled state and await the Doctor's return into consciousness.

Together with Leela, the Doctor returns to the main control after being unconscious for two days. Xoanon seems completely cured, a whole being once more. It explains to Leela that its madness had become reality for the two tribes. Returning to the tribes in question, the Doctor and Leela find them arguing about a union of their powers. The Doctor tells them that Xoanon will now help them but if they don't want this help, they can erase his memory banks.

They decide to accept and ask who should lead this new tribe. The Doctor says it is not his problem and leaves, while Calib and Jabel each argue that it should be them. Tomas puts forward Leela, who declines, breaking away to find the Doctor. She does so – outside the TARDIS in the forest. She asks to go with him and rushes into the TARDIS when he refuses, literally forcing her way into the role of the Doctor's new companion. The TARDIS dematerialises.

◆

THE FACE OF EVIL starred **Tom Baker** with **Louise Jameson.** With guest stars **Leslie Schofield** as Calib, **Brendan Price** as Tomas and **David Garfield** as Neeva.

fact file

The Face of Evil marked a series of debuts for *Doctor Who,* the first of which came with writer Chris Boucher, who came up with a lively and interesting story with an excellent central twist. As a homage to the storyline, the computer was called Xoanon, which actually means a wooden idol of unknown origin, which Boucher located after a skim through a dictionary.

To make the schizophrenic side of the plot work, Tom Baker had to contribute more than the usual quota of work on this show, as he was needed for all the video-treated shots of Xoanon's appearance, as well as a series of voice overs. These put Baker under considerable pressure and meant that in several crucial scenes he was actually acting with himself.

The next debut for the show was with director Pennant Roberts, who until then had never worked on the series in any capacity. Roberts had directed science fiction before; first two 1972 episodes of *Doomwatch* and then a number of episodes of the Terry Nation *Survivors* series. These drew him to the attention of producer Philip Hinchcliffe, who was looking for new directorial names to enlist for the show.

NEW COMPANION

When Roberts had readily agreed and arrived to cast the story, he found he was to have quite a hand in casting the third debut of the four-part script – the new companion, Leela. The director and producer interviewed a great many girls together and then made separate short lists. After comparing these lists, it was decided, after considerable argument, to cast Louise Jameson in the part – although Hinchcliffe had been keener on another actress who had just played the title role in a BBC adaptation of *Lorna Doone.*

Roberts goes on: "I first met Louise at that crucial stage when she had just left drama school and it struck me then that she had a very upfront, dynamic sort of character which would be exactly right for Leela. The intention that was intimated to me by Philip was that Leela wasn't so much an ordinary companion and was actually much more of a character in her own right. The small details of Leela's moods, the way she reacted and the way she behaved were carefully worked out between myself and Louise."

Leela's violent streak was a source of criticism.

Pennant Roberts also cast David Garfield as Neeva, an actor who had been in the series previously, in *The War Games* and who was also a writer for *Crossroads*. Leslie Schofield took the part of Calib, with Brendan Price as Tomas and Victor Lucas as Andor. Incidental music for the show was provided by Dudley Simpson and the designer was Austin Ruddy.

Ruddy had several problems to overcome in designing the show, although some of the constraints were lifted by the pre-filming. The main difficulty was that there were rather too many sets to be fitted easily into the studio, so Ruddy had the task of scaling them down. This in turn caused problems, in that it limited Pennant Roberts' range of camera movement, as well as leading to the inevitable boom microphone shadows.

COMPLAINTS

The reason the title of the serial was changed from *The Day God Went Mad* to the one under which it was broadcast, was that Philip Hinchcliffe was worried that it might cause offence to some viewers. The story was the subject of a series of complaints for other reasons, however, most of which concerned the ready violence of Leela and the example this would set to children, as well as the revealing costume worn by Louise Jameson.

Tom Baker himself objected to Leela's use of poisonous Janis thorns to kill her victims, although this was kept in, while Louise Jameson clearly remembers her first day in the studio, in costume as Leela: "I came on to the set wearing a long dressing-gown over my costume and when I was duly called for, all these technical boys and lighting men turned round to watch me take it off. There was a pause before one of them whistled and said, 'Now I won't mind lighting *that*.' I didn't really know where to look!"

The Face of Evil was billed as the first of a new series, after a month or so separated its broadcast from that of its predecessor, *The Deadly Assassin*. Novelised by regular Target author Terrance Dicks, the script was both intriguing and original, serving as an excellent introduction for the new companion.

◆ **Richard Marson.**

GALLIFREY GUARDIAN

No 116 SEPT 1986

STAR QUALITY

Two of the guest stars for story three of the new season have been announced. Both are big names in the world of showbusiness. The first is bound to cause considerable excitement among science-fiction/fantasy fans, as she is none other than the glamorous Honor Blackman, who will be playing the part of a tough-talking scientist called Lasky.

Honor kicked her way to fame as the leather-clad Cathy Gale in the early Sixties episodes of *The Avengers*. This catapulted her to fame, and a leading part, as Pussy Galore, opposite Sean Connery's James Bond in *Goldfinger*. A host of leading parts in films, television and theatre followed, although she is perhaps most recently remembered for her involvement in Independent Television's long-running sitcom, *Never The Twain*.

Incidentally, Honor is not the first Avenger to appear in *Doctor Who* – Gareth Hunt took that title when he appeared in the 1974 adventure *Planet of the Spiders*.

Honor will be joined in this story by actor Michael Craig as the Commodore. Michael first made a name for himself in British movies, although recently he had a hand in the BBC sea-soaper *Triangle*.

ON LOCATION

All the postponed location work for story two has now been completed, as has the story itself, which of course, features the departure of Nicola Bryant.

This story finished its studio sessions on June 13th, with director Ron Jones now at the editing stage of the production. Story three boasts no fewer than seven days of location work, which is well above average for *Doctor Who*. Usually no more than five days are spent on any one show. The location work will, as before, be accomplished on videotape, using outside broadcast cameras, rather than film.

SMITH OUT, COLLINS IN

Current Production Associate Angela Smith has just left the show for a year, to work for BBC Wales. In her place comes the returning June Collins, who left the show during work on *Attack of the Cybermen*.

June will be handling all the show's budgetary arrangements from now on, while Angela will have covered the first two stories of the new season. (Angela Smith was featured in our *Production Team* interviews a few issues ago.)

At the moment there is no news on a replacement for Eric Saward, who has vacated the post of script-editor. This is hardly surprising, considering that work on another *Doctor Who* season will not be scheduled for a few months yet.

STORY WRITER

Producer John Nathan-Turner has confirmed that the final story of the new season (episodes 9-14 of *The Trial of a Time Lord*) will be written by Pip and Jane Baker, except episode 13, which was written by Robert Holmes.

WHO'S DOING WHAT

Peter Davison's comedy/drama series *A Very Peculiar Practice* has met with excellent reviews from the press. An added bonus for *Who* fans was the chance to see co-stars **David Troughton** *(The Curse of Peladon*, and son of Patrick) and **Graham** *'Horns of Nimon'* **Crowden.**

Meanwhile another Doctor, **Tom Baker,** has completed a new series of adverts for Del Monte fruits, while **Frazer Hines** is to be launched into a 'torrid' love affair in *Emmerdale Farm* (this is according to *The Sun*, so don't write in if that doesn't happen!).

On TV recently **Kate O'Mara** was reported to say, 'My career was in a big rut when *Doctor Who* came along and gave me some much needed TV exposure. It was a series I'd wanted to do for some time and playing this bitchy glam villain got me well prepared for the part I am now playing in *Dynasty*.

FUNDS FROM FANAID

On 17th May, a cheque for £2,165 was presented to the Bandaid trust from Fanaid, a group of fans working for Ethiopia. Present at the handover at the Doctor Who Shop, Wapping, London, were Cyberleader David Banks, author of the *Doctor Who A-Z*, Lesley Standring and representatives of Fanaid.

Fanaid wishes to thank all those who took part in or contributed to its activities.

PANOPTICON VII WINNER

DWAS have announced the winner of their Panopticon VII Competition (**DWM 112**), who is Randeep Kooner, of Hayes, Middlesex. The correct answers were: 1) The Brighton Metropole; 2) Russell Enoch; 3) A Yeti in *Web of Fear*.

Registration for Panopticon VII costs £29.00 for the two days (6th and 7th September) details from DWAS Event Registration Office, 21 Norwich Road, Exwick, Exeter, Devon EX4 2DN.

Guests at the Convention, which is to take place at Imperial College, South Kensington, London, include John Nathan-Turner, Terrance Dicks, Adrienne Hill, Mark Strickson and Victor Pemberton, as well as a selection of Doctors and companions.

AUSTRALASIAN ANNIVERSARY

On 24th August, the Australasian Doctor Who Fan Club celebrates its Tenth Anniversary. The club emerged from a protest meeting in 1976, after the ABC announced it did not intend to buy any new *Doctor Who* stories. They were persuaded to reverse their decision.

We send our best wishes to the members, who now number over 1,000, and wish them every success in the future.

VIDEO DELAY

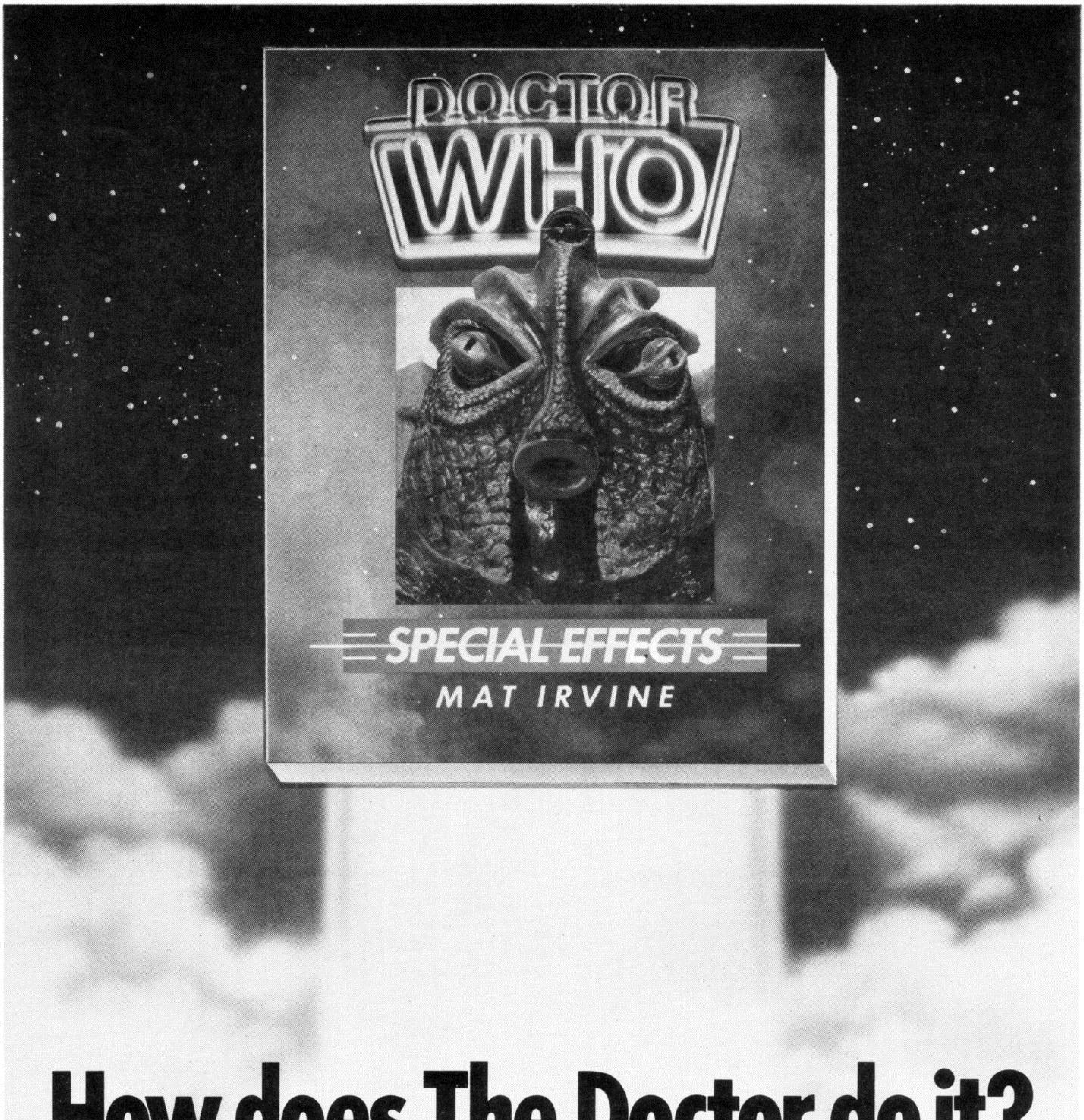
On a sad note, it seems increasingly unlikely that BBC Video will be able to go ahead with their planned release of the 1977 Tom Baker story *The Talons of Weng Chiang*. The reason for the decision lies with the censors.

THE LONGEST STORY

As the whole season is to be known as *The Trial of a Time Lord*, this season will really count as the longest running story in the show's history, beating the previous record which was held by a twelve-part *Daleks' Masterplan* from 1965/66 (thirteen if you count the trailer episode *Mission To The Unknown*).

NAMING THE DAY

Doctor Who is to retain its Saturday slot when it returns to our screens. The time and date to be announced.



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Season 5

Following our recollections of the Troughton classic *Web of Fear* in *Nostalgia,* issue 115, Richard Marson looks back at the popular Season Five as a whole, with contributions from actors, writers, directors and fans.

Of all the seasons, one that comes consistently high in most fans' polls is the Fifth. This might not be so unusual if it were not for the fact that only four of Season Five's forty episodes still exist. The popularity of the season seems to be based on nostalgia of those who can remember, the imagination of those who can't, the novelisations, and the surviving visual evidence.

Patrick Troughton has named it his favourite of his three years with the series. "The first year was really taken up with finding one's feet and making sure that everybody realised that this was the way we were going to do it, and that it wasn't going to be a straight copy of Billy's era.

"The second was the best, because I had got into my stride and was working with two marvellous producers – Innes Lloyd and Peter Bryant, as well as the super team of Frazer (Hines) and Debbie (Watling). The year after wasn't so good, because we got so tired doing it week in, week out, and we carried on virtually all the way through."

The season kicked off with one of those tales that endures as an example of the sheer power of *Doctor Who. The Tomb of the Cybermen* has been extensively written about over the last few years, and those who never saw it could be forgiven for wondering if the finished product was really the wonder it has been made out to be.

One fan who did see it at the time, Giles Ramsay, disagrees. He commented: "It had incredible atmosphere. There was a lot of use made of shadows – one always felt that something was lurking unseen around a corner, and, of course, the whole Tomb concept was very eerie.

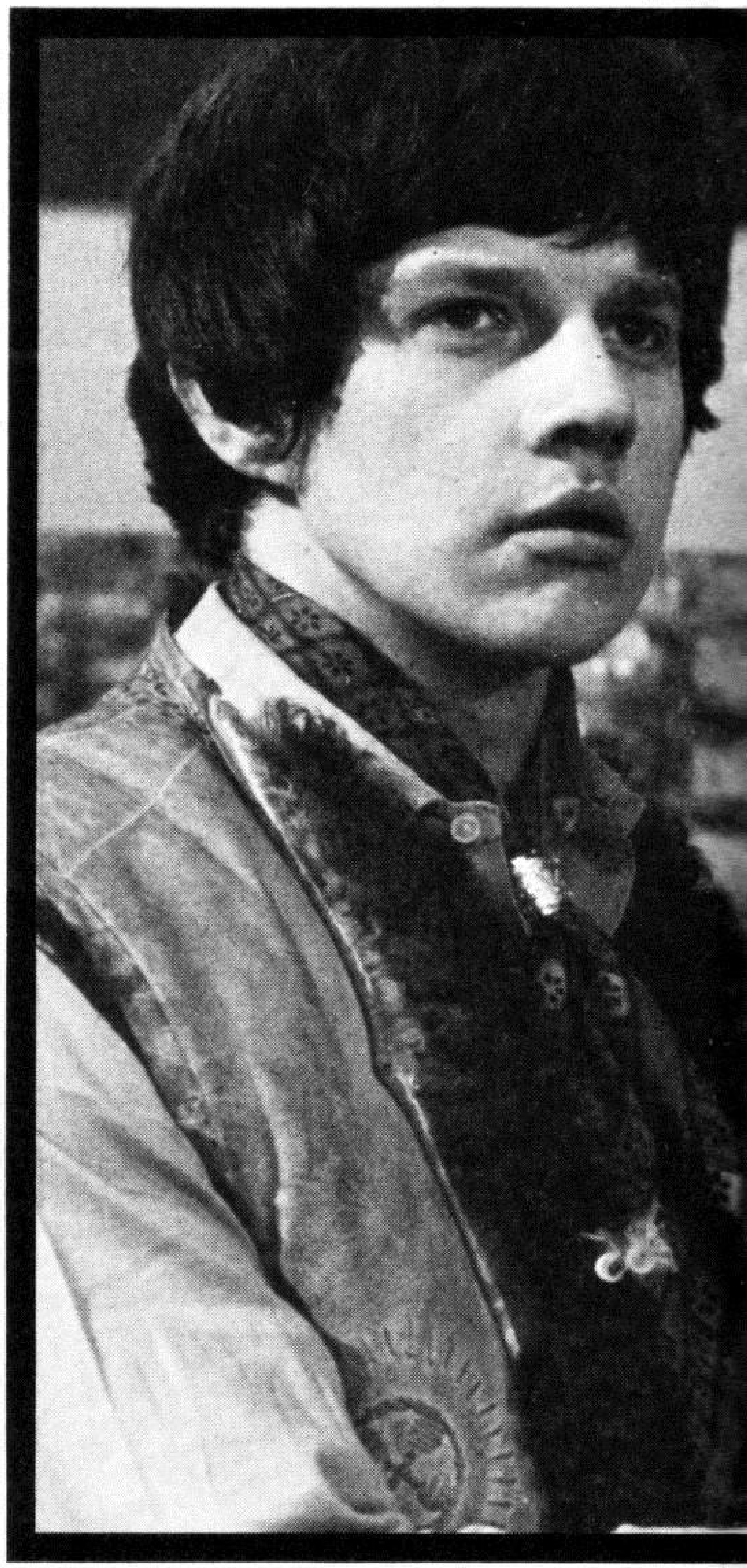
"It was also done so well – scenes like the Cybermen's awakening scene were done on sets that seemed to stretch into infinity and there were some genuinely frightening ideas, like the man who was half cyberneticised. That was the sort of thing one used to think about, lying in bed at night."

The scary side of *Doctor Who* certainly came to the fore during this season, and the programme's story editor Gerry Davis had to appear on the BBC's own *Talkback* show to defend *Tomb of the Cybermen* from a group of irate mothers who protested at scenes like the graphic disembowelling of a Cyberman, and the electrocution of one of the characters. These were defended as being valid parts of the narrative, but it is unlikely that similar scenes would be passed today.

Davis argued that the character of the Second Doctor, and the jokey nature of his relationship with his companions, made sure that all the frightening bits were defused by humour, but all the same, this was *Doctor Who* at its strongest.

The main producer of the time was Innes Lloyd, and he was responsible for much of the thinking behind the winning approach. "We tried to go for the best actors, the best writers and the best directors available to us. We began to attract names of the calibre of Peter Barkworth and Bernard Bresslaw, while we used the talents of directors like Douglas Camfield, who really knew about the process of creating suspense in a TV drama. It worked as a drama as well as science-fiction and we really tried to give it more respectability in the profession."

The second story of the season was the enduringly popular *The Abominable Snowmen.* This introduced one of the top five *Doctor Who* monsters of all time, the Yeti, and was a definite triumph for the series. Children and adults were captivated by the large furry animals, while being reminded of their potential menace in scenes like the opening murder, which was set at night.


Frazer Hines (Jamie) and Wendy Padbury (Zoe) in **The Wheel In Space.**

The Buddhist references had been paintakingly researched and the results were effective – the Great Intelligence was an awesome foe, whilst story gimmicks like the Yeti control spheres, with the highly imitable sound effect which went with them, appealed to audiences throughout the country.

The story also introduced one of the most famous of *Doctor Who*'s guest characters – Professor Travers, so ebulliently played by Jack Watling (Travers is covered in the

FLASHBACK

Great Eccentrics article in **DWM issue 111**). Working on the series was fun, too, as actor Norman Jones, who played Khrisong, explained: "There was one scene in that story where Patrick and I had an important confrontation and neither of us could stop giggling. Just one look and that would be it. So eventually the director had to film the scene with us both in close-up – but not actually together at the same time."

The following story was *The Ice Warriors*, introducing yet another of the 'Big Five' monsters. This story was set in the distant future, and its towering villains were so convincing that actress Debbie Watling (Victoria) remembers that her screams were often for real. If this kind of suspension of disbelief was possible for an actress amid the artifice of a TV studio, imagine what it was like for a little girl sitting watching at home, all by herself. Fiona Christie recalls being just such a viewer. "Nearly every Saturday, our mother would go out to visit my granny, leaving me on my own for an hour or so round teatime. I was supposed to do my homework, but I always ended up watching *Doctor Who* instead. Normally I could cope, but this one was so claustrophobic and the monsters so nasty – they had completely blank eyes, I remember – that my mother came back to find me traumatised!"

The excellence of this tale was paralleled by that of its successor, *The Enemy of the World*. This story was by the show's first script-editor, David Whitaker. The use of a double plot in fiction – not to mention the series itself – was hardly an original premise, but the setting (Australia in the distant future) and the villain Salamander were. *Enemy* gave Patrick Troughton a chance to show what a superb character actor he is and his portrayal of Salamander demonstrated how skilled he is at playing villainous roles.

It was the characters (a strength of David Whitaker's work) who really made this story what it was. They included many well-worn clichés – the weak, timid second in command, the bully boy, the avenging girl, but they all worked beautifully.

Humour was one of the hallmarks of the Troughton era, and in spite of the dramatic violence and fiery pace of a lot of this season's stories, it ▶

remained to the fore. Victoria was often the butt of jokes from her two fellow shipmates – much as the actress was in real life. Frazer Hines revealed that many of the funny lines and more comic pieces of acting, such as slapstick chase scenes, were worked out by the actors and the director and were not in the original script.

Troughton's portrayal suggested his Doctor was able to be all things to all men. With ladies, he was a charmer, a wit who was also vulnerable. For the children he represented the spirit of naughtiness – he rushed about doing as he pleased but getting into dreadful messes as a result. He was childish and he was impulsive and he genuinely had an air about him which suggested that he didn't quite know what was coming next, or how he would deal with it when it came.

Character balance was given by Frazer Hines' Jamie who offered sex appeal for some, laughs for others (witness the glorious joke in *The Abominable Snowmen* concerning Jamie's lack of intelligence) and a good strong arm in case the going got too tough for Victoria or the Doctor.

The sequel to *The Abominable Snowmen* followed *The Enemy of the World,* and was, unlike many sequels, just as good as, if not better than, its predecessor. *The Web of Fear* has one of the best openings of any *Doctor Who* story and provides plenty of humour, shocks and surprises throughout. There is the return of the gruff but loveable Professor Travers, and the humour of his relationship with his daughter Anne. There is the horror of instances like the discovery of the corpse of the news-seller covered in the web, and there are surprises like the unusually biting satire in the depiction of Harold Chorley, the obnoxious TV presenter.

This was also the debut of Nicholas Courtney as the popular Lethbridge-Stewart. Courtney said: "I couldn't have started out in a better pilot script. It was an excellent story, very creepy with all that menace of the unknown among the tunnels of the London Underground. It had the appeal of the army side of things for the boys, with the big battle at the end and it was superbly directed by Douglas Camfield."

It also featured John Levene, not as Benton, but as one of the redesigned Yeti; with their flashing eyes and fiercer roar.

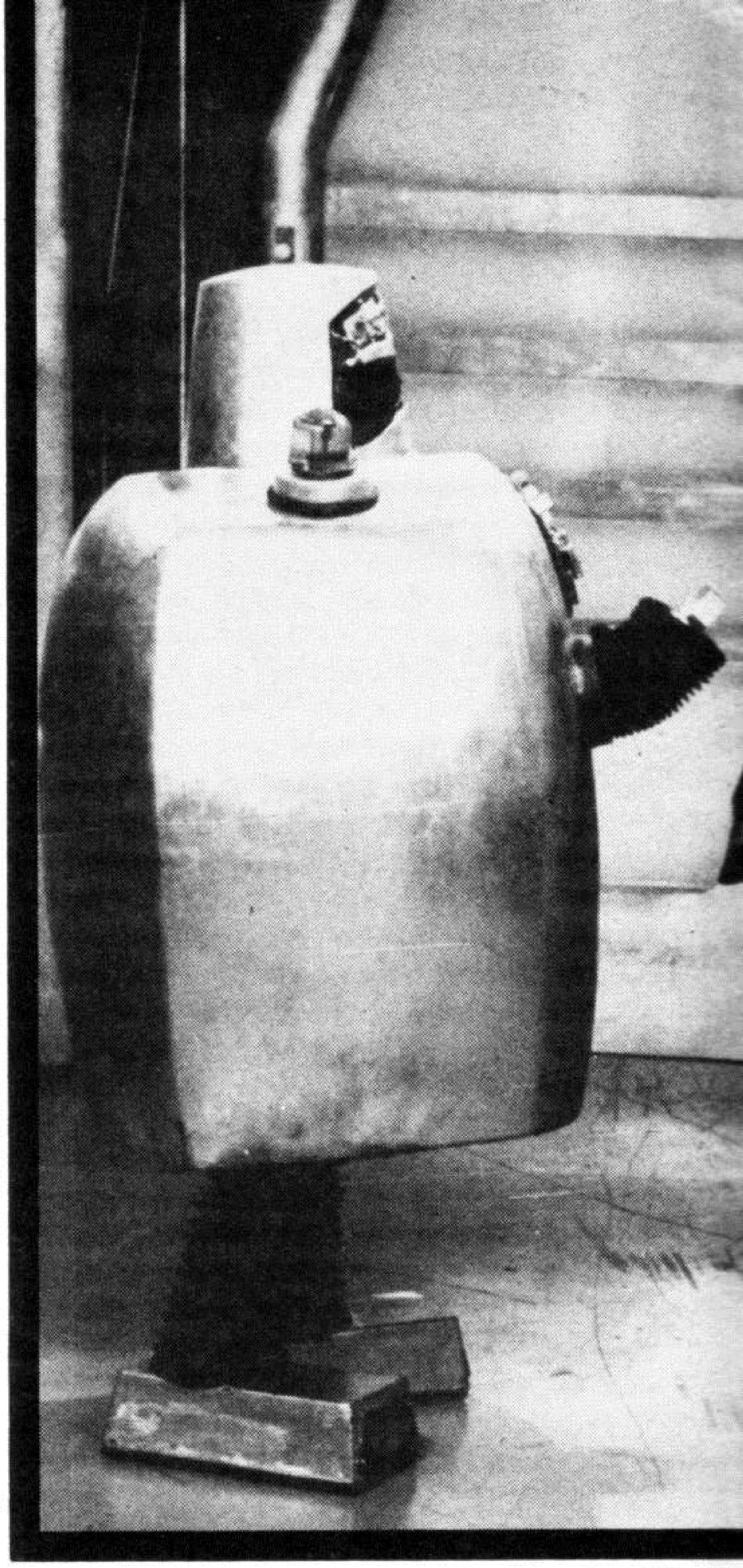
No sooner had the Doctor and company dispatched this menace, than they went on to face *The Fury From The Deep.* This is really one of the programme's neglected classics, a situation which may well be rectified with the publication of the novelisation.

Another atmospheric story, it focussed on the chilling idea of something unknown lurking beneath the sea. It was also highly topical, with its North Sea Gas theme.

Although it was filmed in freezing cold weather, director Hugh David (see **DWM Summer Special** interview) persuaded one of his actresses to walk into the sea for one tense episode ending, while the BBC's newly purchased foam generating machine was used to produce vast quantities of foam (the Sea Weed creature) on cue. Visually this was a *tour de force* and the sound effects added to the impact. Other dynamic visuals included the TARDIS' novel method of arrival – falling out of the sky into the sea, and the use of a helicopter in another scene.

Long-time fan David Brooke recalls, "There was this sort of throbbing heartbeat noise that they dubbed onto it, to simulate the presence of the Sea Weed monster. It was a bit like the *Jaws* music – every time you heard it you knew something awful was going to happen. It was a very frightening story, especially with its setting on a kind of oil rig – because there was no ability to escape. It seemed as if this creature really was unstoppable."

In the end, of course, it was stopped – killed by the novel method of amplifying Victoria's screams. This was Victoria's last story and her beach-based parting, built up to during the last episode as a, 'Will she, won't she?' situation, added poignancy to the ending. Victoria was one of the biggest companion successes of the Sixties, a screamer who still had a lot of character. Her air of vulnerability endeared her to all, and it was a sad day when she left.



In an unusual move, the Doctor and Jamie's arrival on *The Wheel In Space* didn't introduce another newcomer until later in the story. Zoe (played by Wendy Padbury) was the shape of things to come, and this story wasn't quite the closing spectacular it might have been.

In some ways this isn't surprising. A series of complicated strikes hit the BBC during *The Wheel In Space*'s production schedule, and so it was shunted around from studio to studio to get it completed. The return of the Cybermen wasn't too spectacular, due to their limited numbers and the brightly lit sets, although there were some effective moments such as the Doctor's confrontation with his cold-blooded foe, and their hatching from their carefully preserved eggs.

Some of the space shots weren't terribly effective, and the completed result suggested a story struggling

***The Doctor and Jamie encounter a Servo-Robot in* The Wheel In Space.**

to meet up to a script which its budget just couldn't manage.

Zoe was a marked change from Victoria and the tone was set for some excellent confrontations between her independent stance and the Doctor's self-inflated opinion of his own abilities. Jamie, naturally enough, was cast in the role of mediator between the two of them, and so the scene was set for a whole new series of comic situations aboard the TARDIS in the next season. The Fifth Season closed with a repeat of *The Evil of the Daleks*. Introduced by a specially filmed sequence at the end of *The Wheel In Space*, it was an example of the excellent continuity present throughout the whole of the season.

There are a whole host of reasons why the Fifth Season was such a tremendous success. One must certainly be the level of invention present throughout. Not only were there plenty of diverse and interesting characters, there was also a whole host of convincing new monsters which earned this season the nickname of 'the monster season'. With two appearances from the Cybermen, and the Yeti, the Ice Warriors and the Sea Weed creature, it was a season rich in menace and forceful plots.

There was great ensemble playing from the cast. With the show on air for nine months of the year, viewers were given the chance to get to know them intimately, so the relationships in the TARDIS had to strike exactly the right balance. The Doctor often gave the impression that he was being led by his companions, but when it came to the crunch it was always down to him to save the day. This he managed without becoming the stereotyped super-hero who was such a popular figure in late Sixties shows like *Mission Impossible, The Man From U.N.C.L.E.* and *The Avengers*. There was wit in the scripts and a great deal of warmth and credibility sprang from Troughton's playing of the part.

Behind the scenes there were similarly high production standards. Peter Bryant, who took over from Innes Lloyd as producer, was keen to keep as many new ideas flowing in as possible. He built up a very close writing team who would come to rehearsals and recordings so that they could really get the feel of the production that they were to write for. With most of the Fifth Season's stories running at six episodes, the plots needed to be sustained without padding – and only two of the stories really fell into the trap of using it (*The Enemy of the World* and *The Wheel In Space*).

Set design and lighting both contributed to the effectiveness of the seasons. Says Bryant: "First of all you need a director who is on the right wavelength – someone who likes and understands the show. Then you need design to be able to create wonders from next to nothing and lighting to make the effort to help us create mood, which was so much a part of the scripts we were commissioning. Design used to do amazingly original things – like sculpting the head of a villain out of wax and then in the plot denouement melting it, which looked both horrific and effective."

From the writer's point of view, Mervyn Haisman recalls, "The whole *Doctor Who* team during that era acted as a complete team. You would go in and your story would be thrashed out in one big story conference. Indeed, it was Patrick Troughton who first suggested to my writing partner that we try *Doctor Who*, as they had acted together years before in a soap-opera called *Emergency Ward Ten*.

"We would come up with these ideas and as soon as they were given the go-ahead, we could just go off and sit down to write our scripts without that feeling of uncertainty which goes with series whose production you are not made familiar enough with. That's why we were able to deliver our sequel to *The Abominable Snowmen* so quickly. From first ideas to final scripts we are talking only a matter of weeks – and in those days *Doctor Who* had the commissioning and scheduling flexibility to work to close deadlines."

This close and unified way of working certainly seems to have paid dividends – the continuity angle being so strong was also an important factor in the season's success. In *The Tomb of the Cybermen*, we get an indication of Victoria's feelings after having lost her home and her family in *The Evil of the Daleks*. Travers returns to link the two Yeti tales together, and *The Enemy of the World* ended with a cliffhanger to lead into part one of *The Web of Fear*. These sort of touches gave the series a running power which brought viewers back again and again.

The Fifth Season is hailed as one of the all-time greats, because it seemed to be at a constant creative peak.

Up until recently, this middle season was the most widely screened season abroad, where it met with an equally enthusiastic reception. Down in the BBC Archives, however, creative considerations didn't really come into it and the whole season was junked. What little is left came from private collectors and provides us with a tantalising glimpse of what must have been one of the most consistently superb and rewarding runs of *Doctor Who* ever to have graced our screens.◆

There can be little doubt that departing script-editor Eric Saward has carved himself a significant place in *Doctor Who* history. Quite apart from his four individual stories, there is his massive contribution as actual editor.

In this feature, Richard Marson casts a backwards glance over Saward's five years of work with the programme, together with comments from the two Marvel interviews he gave us during his time on the show.

Eric Saward was one of Christopher Bidmead's 'discoveries'. He was, however, only new to television, as he already had a successful career as a radio writer. This was the medium in which Bidmead noticed him, and it wasn't long before Saward was asked to submit an idea for consideration to the *Doctor Who* office. Saward came up with the germ of the idea for what became *The Visitation*.

The inspiration for the story came from Saward's then-girlfriend who was studying the relevant period of history. This got him to thinking about possible alternatives for the spread of the plague, and its relation to the Great Fire of London. Saward's finished script was a great success with both Chris Bidmead and John Nathan-Turner, who was looking for a new script-editor to replace Bidmead, who had declared himself to be, "creatively and financially drained by the demands of *Doctor Who*".

First of all, Nathan-Turner was joined by trainee script-editor Anthony Root, but his engagement was only temporary, three months in all, before Root moved on to get further experience on other shows. The long-term problem was solved by the appointment of Saward to the post, something which he won through a combination of excellent ideas and the right kind of open and diplomatic personality needed in a job which involves commissioning the work of freelance writers, who need sensitive and responsive treatment.

The initial situation on his arrival at the BBC's Shepherd's Bush drama department was a complicated one. From all directions, there were matters needing urgent attention. Half completed scripts and emergent storylines were all over the place, including Peter Grimwade's *Time-Flight*, Chris Bailey's *Kinda*, Chris Bidmead's *Castrovalva* and Terence Dudley's *Black Orchid*. As is a common occurrence, some stories were to fall through – *Castrovalva* itself being a replacement for a lost idea.

Saward's second script for the programme was a case of having to complete a four-parter for the studio as quickly as possible when other concepts were unusable. At first called 'Sentinel' (a title later altered to *Earthshock*), this was to be Saward's seminal piece of *Doctor Who*, a great triumph on his part (not to mention the part of the extremely hard-pressed team, who had to complete nearly twice as many scenes as is the norm for this pacey adventure).

Eric Saward came into, and was instrumental in moulding, one of the most creative periods of the show for many a year. There was the refreshing challenge of creating a whole new persona for the Doctor, and for his three young companions, only one of whom had been in the show for any length of time.

Saward was particularly keen on the character of Tegan, helping to build her up into the most popular companion since Sarah Jane Smith in the mid-Seventies. When Saward started the composition of *Earthshock*, the producer had already decided that Matthew Waterhouse's character was to be dropped from the show, and between them, the idea of killing off the Alzarian became a reality. It was logical, it was tragic and it was daring – a dramatic move which could easily have offended but which, put into *Earthshock*'s intense context, seemed both likely and extremely effective.

This was coupled with another of John Nathan-Turner's previous promises, the long-awaited return of a vintage *Doctor Who* monster. The Cybermen were the natural choice after the Daleks, who were being rested, and Saward rapidly latched onto them.

He explained: "Terrance Dicks once said that I have an obsession with the Cybermen, which is not far from the truth. To me they are much more fascinating than the Daleks and offered a much more plausible, chilling opposition to their enemies. I thought, too, that the actors we were lucky in getting to play the parts were so good that they almost demanded to be used again. Certainly, *Earthshock* was a super show to initiate."

For reasons connected with the BBC's agreement with the Writer's Guild, Saward was not credited with being the script-editor of *Earthshock*, although he did virtually all the work on it: "Anthony Root did read through my script, so I wouldn't want to deny any credit that was due to him."

At the same time that *Earthshock* was hitting the Television Centre studios, in the North the special *K9 and Company* was also at the recording stage. Saward had had a hand in evolving a plausible format for this K9 spin-off that never became a series. It was an exciting time for *Doctor Who* fans – change was in the air, and Saward was presiding over a show that in a few months' time would be celebrating its twentieth year on television. With this in mind, late 1981 saw decisions being taken which would cover the season to be screened in 1983.

Saward was very aware of both the programme's past and its highly vocal fan following. He believed in using the show's continuity as far as was possible and, together with John Nathan-Turner, projected the idea of a Twentieth Season with each story containing someone or something from the Doctor's past. To cover the recent past, Christopher Bailey was commissioned to write a sequel to his *Kinda*, which had scored a big hit from within the *Who* office and from the main cast. As an acknowledgement to the Tenth Season's mega-villain, Omega, Johnny Byrne was asked to write a story including both him and an Amsterdam location – foreign filming being a priority of John Nathan-Turner's.

Favouring the idea of linked seasons, Saward also commissioned shows to involve the Brigadier, the Black and White Guardians and the Master. He planned to conclude the season with his own teleplay concerning the Daleks; this was later lost through industrial action. Thus writers like Bailey and Steve Gallagher were commissioned around October/November, 1981.

The continuity appealed to Saward, but some of the more opinionated fans did not. He didn't enjoy his visit to the 1981 Doctor Who Appreciation Society Convention, finding that some fans were hostile to planned changes without having given them the ghost of a chance.

Early 1982 saw Peter Davison's first season as the Doctor. After months of work, the first fruits of Saward's work were being received on screen – and the reaction was very favourable. Television critics praised the new-look show (but not its time slot), citing original stories like Saward's own *Visitation* and the Twenties 'breath of fresh air' *Black Orchid*.

Indeed, *The Visitation* was second place in fans' opinion polls – second after Saward's masterwork *Earthshock*. Both were in the action format popular with fans and which seemed, in structure, rather like *Doctor Who*'s more traditional adventures.

There was a good reason for this, which Saward himself explained. "Until *The Visitation*, I hadn't watched much

Earthshock

ERIC SAWARD

A RETROSPECTIVE REVIEW

Doctor Who for years. I tuned in to a couple of repeats to get the idea of what I was coming into (this was the summer of 1980, and the repeats were *Destiny of the Daleks* and *City of Death*) and then when I arrived as editor, I looked at lots of tapes and all the scripts. But my principle didn't really change – you can't beat a rattling good yarn."

By now, work was well advanced for the next season and plans for an anniversary story were being mooted. The first writer approached was Robert Holmes, who found the proviso too daunting – all those characters in a ninety-minute plot. So Saward phoned Terrance Dicks, who was attending an American convention. Dicks agreed to do it – and one of the show's all-time classics was born.

Adric's departure, to be closely followed by that of Nyssa, demanded the arrival of a new TARDIS crew member. This time there were to be more adventurous changes to the sometimes too cosy *Doctor Who* character line-up. Turlough was to be mysterious, ambiguous and very much the anti-hero. There was to be a lot of mutual antipathy between him and Tegan – which would allow for both suspense and humour, and a cliffhanger to run through his first three stories.

Turlough worked well, but not as well as Saward admits he would have liked: "We didn't really use Mark as well as we could have done. With *Doctor Who*, so much is a matter of time. The job really demands the kind of commitment which no one individual can keep up endlessly. Writers so often depart from the mark that regular characters have to be sketchy and the editor has to be flexible in his dealing with the stories – a flawed story is better than no story at all."

Asked to give some idea about these complications, Saward testified that a week would be too short a time for such a mammoth series: "It often does end up with the editor virtually writing much of the finished script. For instance, Barbara Clegg's *Enlightenment* and Eric Pringle's *The Awakening* involved a massive input from myself. You've got to do it, but at the same time it can be a great frustration, as you have to deny time for more fussy details of scripts and future plans."

Of all his years with Doctor Who, Saward was creatively least happy with the Twentieth Season. For him it represented a lack of excitement and monsters, that was only exacerbated by the loss of the Dalek story. This lack of satisfaction was mirrored by the star. ▶

◀Saward always had a close connection with the principal actors and actresses of the show, both for personal and professional reasons.

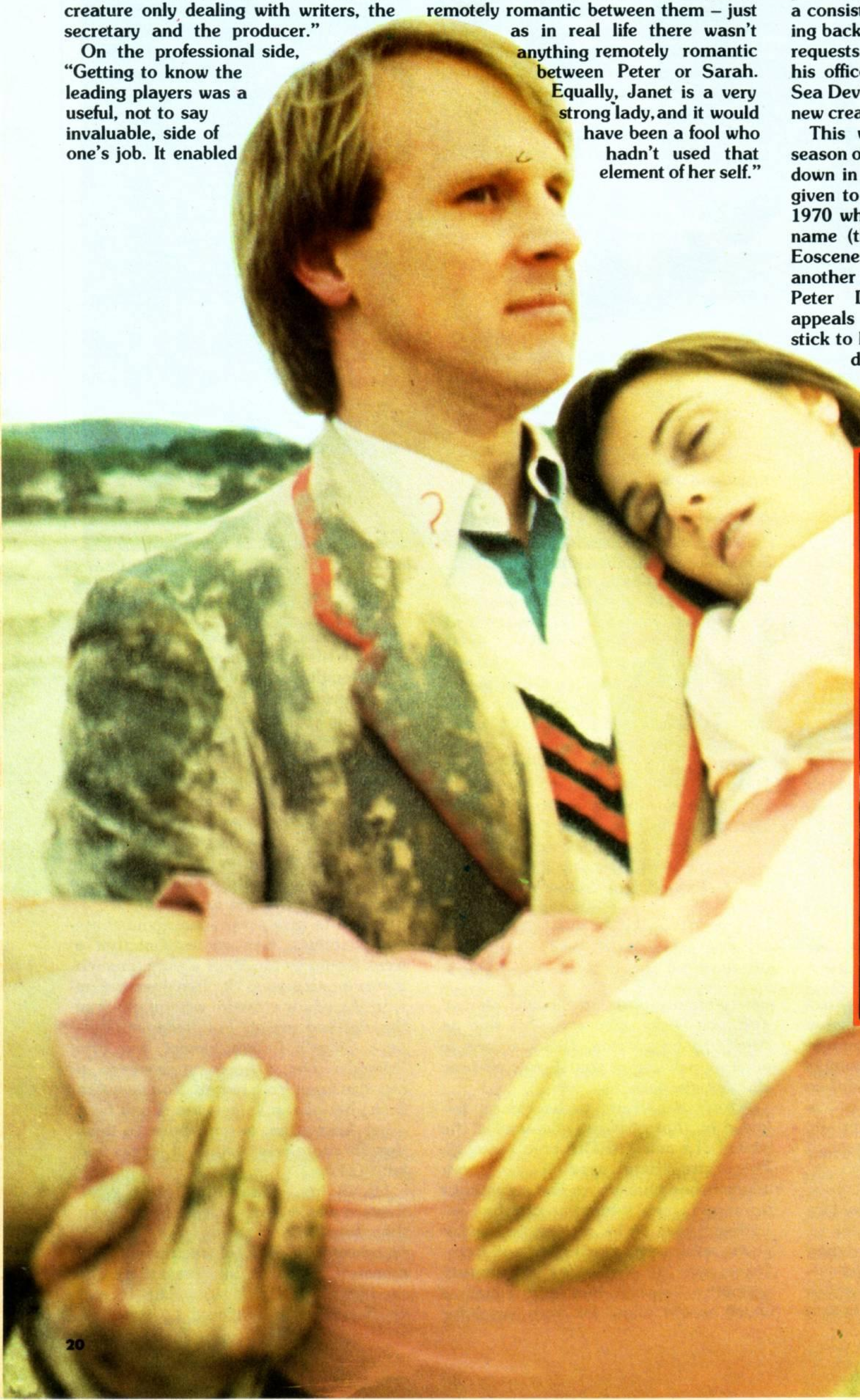
On the personal side he commented, "It obviously makes good sense to get on with your actors, otherwise you tend to become a rather solitary, office-bound creature only dealing with writers, the secretary and the producer."

On the professional side, "Getting to know the leading players was a useful, not to say invaluable, side of one's job. It enabled you to draw on those parts of the actor or actresses' character most useful for utilising in the series.

"For instance, I drew on the close friendship of Peter Davison and Sarah Sutton to get more into the relationship of the Doctor and Nyssa, without at any time insinuating that there was anything remotely romantic between them – just as in real life there wasn't anything remotely romantic between Peter or Sarah. Equally, Janet is a very strong lady, and it would have been a fool who hadn't used that element of her self."

Bearing in mind his reservations about the previous season, and with similar enthusiasm from John Nathan-Turner, Saward began assembling what he termed as a 'monster season', with part of the intention being to follow up all the publicity for the Twentieth Season with a consistently excellent follow-up. Looking back at previous seasons, and at the requests which continually poured into his office, Saward suggested using the Sea Devils alongside the Silurians and a new creation, the Myrka.

This was designed to get the new season off with a bang, but was rather let down in production, although time was given to explain the continuity error of 1970 which allowed the Silurians their name (they should have been termed Eoscenes). The season was to be another in which change was in the air. Peter Davison had, despite some appeals from the producer, decided to stick to his original 'three seasons only' decision, while Janet Fielding, as well as the production team themselves, had



decided that Tegan had been an integral part of the show for long enough. Then, on top of all this, Mark Strickson announced his decision to quit, too.

So, with three cast members leaving and two to be established in their place, this season's story line-up had to be even stronger than before. *The Awakening* and *Frontios* were both new monster shows and *Resurrection of the Daleks* was simply Saward's own Twentieth Season script polished up, and with a new ending added.

This story, whilst a big success with fans (it came top in the **Marvel** poll), can perhaps be said to be Saward's least successful script contribution. This was something which he himself felt at the time; "I got bogged down with the continuity. I watched something like thirty hours of existing Dalek material and it was full of blunders. I struggled with it, but it was very hard and it had, in the end, to be used to free me from the constraints of this continuity for any future Dalek yarn. Tegan's farewell was to me very logical – it had to be, 'Oh no, this is it!' We couldn't have the fond farewells."

The Caves Of Androzani

Perhaps the greatest achievements of *Resurrection of the Daleks* were the re-establishment of the menace and credibility of both Davros and the Daleks, and the introduction of the intriguing semi-villain – Lytton, a character who fascinated Saward and whom he asked to be put into Paula Moore's script for *Attack of the Cybermen*.

The characterisation of men living through conflict was a preoccupation to which Saward returned again and again in his writing – and something which he predicts he will return to in the future.

Saward's next major contribution came in the heavy brief given to Peter Grimwade over the writing of *Planet of Fire*. Again in collaboration with John Nathan-Turner, Saward had devised the character of Peri.

Saward was particularly keen on her being the Earth view in space, and he pressed to keep this latest TARDIS team down to the two – arguing that it allowed for greater character development and a close rapport popular with writers and audiences alike. Peri's introduction was to be firm and fiery, in more ways than one, with the Master included to help tie up the Turlough plot, explaining the latter's origins and background. This, along with the glamorous Lanzarote location, provided a good backdrop for a highly traditional *Doctor Who* plot and was the method used to write out the rather out-of-place creation, Kamelion.

The Caves of Androzani was Saward's personal favourite from this season, and brought the long-awaited return of Robert Holmes to the show. Contact with Holmes had been established during *The Five Doctors'* first conception and Saward found that he liked Holmes as a person and respected his extensive experience of *Doctor Who*. The script Holmes produced provided Peter Davison's Doctor with an excellent departure, and prompted Saward to ask him rapidly to write the projected *Two Doctors*.

At the same time, Saward was on the look out for new names for the programme, an important aspect of his job. To this end, award-winning author and dramatist Anthony Steven was asked to write the first story to involve the Sixth Doctor. This regeneration of the Time Lord was another carefully worked-out process of development, decided between Saward and the producer. Contrast was what they were after, and following Peter Davison's eminently likeable persona, they decided to go for the more aggressive 'other wordly' aspects of the Doctor's psychological make-up. Steven quickly latched onto the character envisaged, but not quite as easily onto the *Doctor Who* plot requirements, and Saward had to spend a lot of time reworking the script.

New writers for the next season included Paula Moore (who again received considerable input from Saward), Philip Martin, a BBC drama radio producer with respected TV experience, Pip and Jane Baker, popular exponents of TV script writing (as well as being involved in the Writer's Guild) and Glen McCoy, a relative newcomer with *Angels* and *EastEnders* as his main credits.

The season that resulted was the first to be transmitted in forty-five-minute segments (and, it seems, the last to be so screened). It met with a mixed reception from fans, but won consistent ratings of about seven million.

Undoubtedly the format wasn't quite right yet – some stories dragged in places, while many thought there was too much violence. On the other hand, the lead characters were well-established and Saward managed to take the show back into space a bit more than some of his rather Earth-bound previous seasons. To this achievement was added the arrival of new villains and monsters like the highly successful Cryons, Sil, the Rani, the Androgums and the Borad.

This mix of old and new was an old aim of Saward's: "I always said, if you have a heritage such as this programme has, why not use it?" Unfortunately, here fate stepped in. The Twenty-Third Season was halted from production and the show put on hold for eighteen months. Naturally, it was about now that Saward's thoughts began to turn to leaving. He'd put in a lot of hard work on the new season and it was galling to get so near, and yet be so far.

The first story he'd commissioned from ex-producer Graham Williams, was to include the Celestial Toymaker and to be set in Blackpool. Entitled *The Nightmare Fair*, it was to be followed by such promising sounding delights as Philip Martin's *Planet of Storms* (featuring both Sil and the Ice Warriors), a Robert Holmes story featuring the Autons and the Rani, as well as scripts from Chris Bidmead and *Juliet Bravo* script-writer, Wally K. Daly.

In the months that followed, a big rethink came about and many new ideas were thought of, and writers considered, including ex-*Ace of Wands* maestro P. J. Hammond, film writer Jack Trevor Story and David Halliwell.

In the meantime, Saward was asked to write a six-part radio series which he called *Slipback*, and which was characterised by the successful humour of his last script for the TV series, *Revelation of the Daleks*.

He was also to continue his novelisations, which had started with *The Visitation* (a book he considered 'rushed') and *Slipback* itself. Earlier this year, when Robert Holmes first became ill, Saward stepped in to write some of the last story and this was to be his goodbye to *Doctor Who*.

After five years and with over a hundred episodes, books and a radio series to his name, Saward decided that the grind was getting too much and it was time for him to concentrate on other projects. Eric Saward has brought a great deal to *Doctor Who*. The likelihood is he will bring more in the years to come. We wish him well for the future and all his many and with varied plans.◆

STORY 1

NEW SEASON PREVIEW

Photos taken on location during breaks in the filming, by Steve Cook.

It will not be the first time that the Doctor has had to face a trial from his own people, but judging by events in the first story of Season Twenty-Three, it could well be the last. It seems that once more the Doctor's inter-galactic activities have offended those in authority and that, mindful of the Doctor's skill in getting off the hook on previous occasions, his new prosecutors will not be so lax.

With the use of the Matrix, evidence will be selected according to its relevance and shown as visual proof of the Doctor's guilt – or innocence – in meddling too much in the affairs of others. The first proof is to be drawn from the Doctor's recent past . . .

◆

The planet, the Doctor explains, is called Ravolox, a planet with the same mass, period of rotation and angle of tilt as Earth. Peri is not won over by the beauty of the scene – it might be tranquil, but it seems to have a distinct atmosphere. The Doctor explains that this could be due to the fact that this planet was supposed to have been ravaged by solar flares some centuries before. Peri attributes the atmosphere to the strange absence of any wildlife. But, as the Doctor and Peri will soon discover, they are not in fact, alone.

First there is the Tribe of the Free – who are led by the forceful but brave harridan, Katryca. There is also a quirky couple called Glitz and Dibber, who are here for reasons of their own, some of them rather dubious.

Inside the planet lurks yet another element to the scenario, and this is by far the most mysterious and menacing. Who is Drathro and why is he so interested in what Glitz calls the Black Light source? Why is water such a scarcity on Ravolox – and will Merdeen ever discover the truth about Marb station?

This first story came from the experienced Robert Holmes. Everything one would expect from the late master of the *Who* script is in full evidence – plot, action and dialogue. There is a particularly effective handling of the Sixth Doctor's character, while Nicola Bryant's Peri contributes a good deal as well.

With Producer John Nathan-Turner re-affirming predictions of more humour in the show, the end result is impressive. There is none of the slapstick so disliked by most fans of the show, but there is a greater injection of wit. This comes to the fore in the one-liners from a variety of characters. The relationship between Glitz and Dibber, for instance, is classic Holmes – sardonic and a bit rough round the edges, but based on close mutual understanding. Holmes also furnished his plot with an excellent central twist, which should keep casual viewers riveted.

IMAGINATIVE DIRECTION

The director chosen to kick off the season was Nick Mallett. Mallett, with previous recent experience on *Black Silk*, was able to combine a tight recording schedule with a series of highly imaginative camera angles. In casting the story, he selected the usual *Doctor Who* mix of big names and newcomers. Joan Sims plays Katryca with tremendous gusto – dubbing herself in the part as, 'the original cosmic Rambo'! In the studio, she showed infectious humour and generosity to her colleagues, particularly those less experienced than herself. Tony Selby takes the part of Glitz (a typical Holmesian name) and was another popular figure on the set, getting on very well with the regulars on the show. Glen Murphy plays his sidekick, Dibber, bringing out the subtlety and humour of his part.

Returning to the programme is Tom Chadbon as Merdeen, and his way of working was epitomised by lots of hard concentration and helpful suggestions if a shot was taking time to block. Roger Brierly as Drathro impressed with his resonant voice which made his character all the more powerful. Capital Radio reggae D.J. David Rodigan plays Broken Tooth; a character of strong spirit and resolve.

Meanwhile, amongst the Gallifreyans, the Valeyard is played by the well-known Michael Jayston, most recently seen on ITV in *C.A.T.S. Eyes*, and the Inquisitor by Lynda Bellingham. Both bring great conviction to their vital roles, with Jayston suggesting a great deal of suppressed violence in his ruthless interrogations.

IMPRESSIVE SETS

Of especial interest in this story are the superb sets, courtesy of designer John Anderson. They make maximum use of studio space, and were designed in some cases to act as interlocking sets, giving an impression of even greater size. They had to be even sturdier than usual, too – one was required to be on a higher level and had to support a good many of the main cast, as well as quite a few extras.

Visual Effects came from Mike Kelt and were many and varied. To get as much impact as possible a lot of time was spent on getting such ingredients as explosions right. The first or second take might have been acceptable, but the last one was always the best – spectacular and loud.

On the costume front, Colin Baker's clothes have been made up from scratch based on the original, while Nicola Bryant's outfit was the work of costume designer Ken Trew (whose work on the series dates back to 1971), in conjunction with the producer. The most expensive costume seems to be that worn by Joan Sims, who, complete with outrageous red wig, is every inch the tribal leader. Look out, too, for the excellent designs worn by Tom Chadbon and David Rodigan.

Denise Baron is the make-up designer, and had her work cut out for her during the production. There were several stage-by-stage applications, where artists record part of a scene before breaking to go off for the next stage in their make-up. In the meantime, the crew got on with taping another section of the action.

Then, when the next stage was ready, everything would be lined up as before for the next progression of the make-up – and so on for as long as was necessary. One of the best recent examples of this came with Chessene and the Second Doctor's transformations into and out of the Androgum state in *The Two Doctors*. Often the join is slightly detectable, but not in this case.

HUMOUR

If you enjoy satire, look out for two interesting characters called Humker and Tandrel an odd duo who have quite a lot in common – so much so that even the Doctor has difficulty in remembering exactly which is which! They add greatly to the flow of the narratives, contributing a sardonic commentary on the sequence of events.

Perhaps the greatest skill Holmes showed with his characters was getting a strong, diverse mix involved in the plot. None are too similar, and we are thankfully spared the kind of clichéd aliens that have been the forté of so many science-fiction shows on television over the years. *These* characters seem to have a believable culture which isn't always to the fore on the screen – and this is the key to colouring the dimensions of a pacey adventure series like *Doctor Who*, without losing the force of the story.

Ultimately, this first story will be remembered as one of the most important *Doctor Who* adventures in recent years. Never has the overall theme been so important a part of the *Doctor Who* whole – now, it is the repeated incentive to win audiences back week after week, not just for the one story but for all three. Given the right time slot and publicity, it looks as though the public will certainly tune in in force. During the show's absence from our screens the sheer level of merchandising and publicity would seem to indicate a massive demand.

There could have been no better writer to kick off this vital season than Robert Holmes. Production values seem to have returned to the dazzling level of John Nathan-Turner's first production, *The Leisure Hive*, back in 1980.

The Mysterious Planet shows a clarity of plot that is refreshing for those who are not over-informed about the series' history. Added to this, the trial plot is an excellent and superbly executed ploy to sustain further interest (and just look at the visuals for these scenes).

Now at last, *Doctor Who* is back on our screens. Let's just hope that this is a permanent home, and one that will be secure for many years to come.

◆**Richard Marson.**

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"It was shortly after The Time Warrior *that Terrance (Dicks) told me he wanted to leave the show to devote more time to his garden gnomes. Louis Marks advised me to apply for the job. I should have laughed him to scorn. But it seemed rather a good idea at the time.*

The lust for power gripped me and a few days later I was sitting opposite Ronnie Marsh, the then Head of Serials, across an acre of polished maple. He started telling me about the guidelines he felt the programme should follow.

'Two or three seasons ago,' he said, 'we had some clot who wrote the most dreadful script. It had faceless policemen in it and plastic armchairs that went about swallowing people. I might tell you there were Questions in the House. Mrs. Whitehouse said we were turning the nation's children into bed-wetters . . .'

The thought of all that soiled linen made me put down Ronnie's awful coffee. Could it be that he was referring to my Terror of the Autons*?*

'Tut, tut,' I muttered, feeling the job slipping away. 'How awfully irresponsible.' "

The above extract is taken from Robert Holmes' contribution to the new *Doctor Who* special by Peter Haining. It is typical of the humour and diversity of Robert Holmes' attitude.

Robert Holmes died peacefully in his sleep in hospital, after a short illness, on 24th May, 1986. He had just completed the thirteenth episode of the new season. He had also, of course, written the opening four episodes, with the umbrella title of *The Mysterious Planet*.

Robert's association with *Doctor Who* started towards the end of the Troughton era, when assistant script-editor Terrance Dicks came across the script of *The Space Trap* (intended for another BBC programme altogether) and asked him to develop it for *Doctor Who*. It became the story of *The Krotons* and was quickly followed by *The Space Pirates*.

When Terrance became script-editor, he asked Robert Holmes to write *Spearhead From Space*, which not only introduced us to the Third Doctor, but also to the Autons, some of the most popular and controversial adversaries the programme has ever seen.

During the Pertwee era, a string of stories followed, including *Carnival of Monsters* (which like *The Krotons* was selected for repeat during *The Five Faces of Doctor Who* in 1981), and *The Time Warrior* which gave us three more newcomers to the universe of *Doctor Who*, Sarah Jane Smith, the Sontarans and a mysterious planet called Gallifrey!

SCRIPT-EDITOR

Shortly after this, Robert Holmes was asked to take over from Terrance Dicks as script-editor on the programme, and worked with Barry Letts, Philip Hinchcliffe and Graham Williams in this capacity, overseeing the early Tom Baker years. Amongst his own stories during this period were *Pyramids of Mars, The Talons of Weng Chiang* and *The Sunmakers*. After he left the post of script-editor, Robert wrote two stories for *The Key To Time* season; *The Ribos Operation* and *The Power of Kroll*.

After that, he stated that he felt he had done enough *Who*, and went on to other projects, including *The Nightmare Man* and *Blake's Seven*. However, he grew interested in the programme again during Peter Davison's era and was in fact the first writer approached by John Nathan-Turner and Eric Saward to write the Twentieth Anniversary story, *The Five Doctors*. On seeing how many Doctors, companions and monsters he was likely to have to incorporate, he said a polite but firm 'no', but didn't hesitate when asked to write the final Davison story, *The Caves of Androzani*.

Once Colin Baker became the Doctor, Holmes had the opportunity to write a sort of 'mini-special', bringing back Patrick Troughton and Frazer Hines, in *The Two Doctors*. After that he was working on a plotline that would have reintroduced the Autons (in Singapore!), when the series was put into suspended animation by the BBC chiefs. When it was announced that the series was to be cut to fourteen episodes, the Autons were dropped and instead *The Mysterious Planet* came up, set around the season-long trial sequence which Robert Holmes helped formulate.

Robert Holmes' stories have always been popular. His humorous touches and clever use of dialogue have become his trademark, with stories like *Carnival of Monsters*, with its fairground talk, or *The Sunmakers* with its satirical look at capitalism. Holmes was equally capable of depicting serious subjects. *Kroll* was very much a reworking of the British in India and when *The Deadly Assassin* was transmitted and prompted an outcry from fans, because of the radical approach to the Time Lords, Robert Holmes had this to say:

"During my time as script-editor, I found that fans of *Doctor Who* were so concerned with the supposed 'continuity' that they couldn't see the story in a broader sense. For example in *Pyramids of Mars*, we had a character try to steal the TARDIS, to which the Doctor said it was isomorphic, only he could operate it. Then later stories showed Leela and lots of others flying the TARDIS willy-nilly. This appeared to be bad continuity – but surely when faced with Sutekh, the Doctor had good reason to lie.

"Likewise in *The Deadly Assassin*, we had always believed the Time Lords to be a superior, 'adult' race, above us lesser mortals. However, when you think about it, there was Omega, the Master, the Monk, Morbius and probably lots more, all evil. This didn't quite match with the idea of omnipotent beings, so could it be that the notion was in fact a false one, perpetrated by the Time Lords to protect themselves. Likewise after his trial, he was sentenced to exile for meddling. Yet these same Time Lords start sending him on missions. Either all Time Lords were terrible hypocrites, or else someone had set up a 'secret service'-type place, which I called the CIA!!"

Robert Holmes was warm, friendly and above all, chatty. A five-minute conversation with the man was impossible; he seemed to love company, discussing ideas and bouncing concepts around, exchanging honest opinions and talking about *Doctor Who*. There can be little doubt that his five episodes of Season Twenty-Three will be as fitting a tribute to the genius of his writing as he could have wanted. ●

Excerpt from The Doctor Who File *by Peter Haining, reproduced by kind permission of W. H. Allen, with thanks to Nigel Robinson.*

OFF THE SHELF

A regular look at the world of* Doctor Who *in print . . .

When Horace's book was finally published, it was viciously attacked by the critics. This was sad, as no-one had been able to disprove anything he had written. It was even sadder that the critics, blinded by their own prejudice, could not see the energy, grace and skill that had gone into the book's construction. Even if, as they believed, every word was untrue, they chose to ignore the flights of incredible imagination necessary to argue such a theory. But worse still – as they were supposedly people of education and letters – they could not see or appreciate the pure, good writing which was on the page. Although the book sold well, it was bought for all the wrong reasons. People would memorise passages from it, then regurgitate them at drinks parties, laughing like blocked drains as they did. It had become chic to mock Horace. Unable to cope with the ridicule, Horace retired into obscurity. Two years later he died of a broken heart.

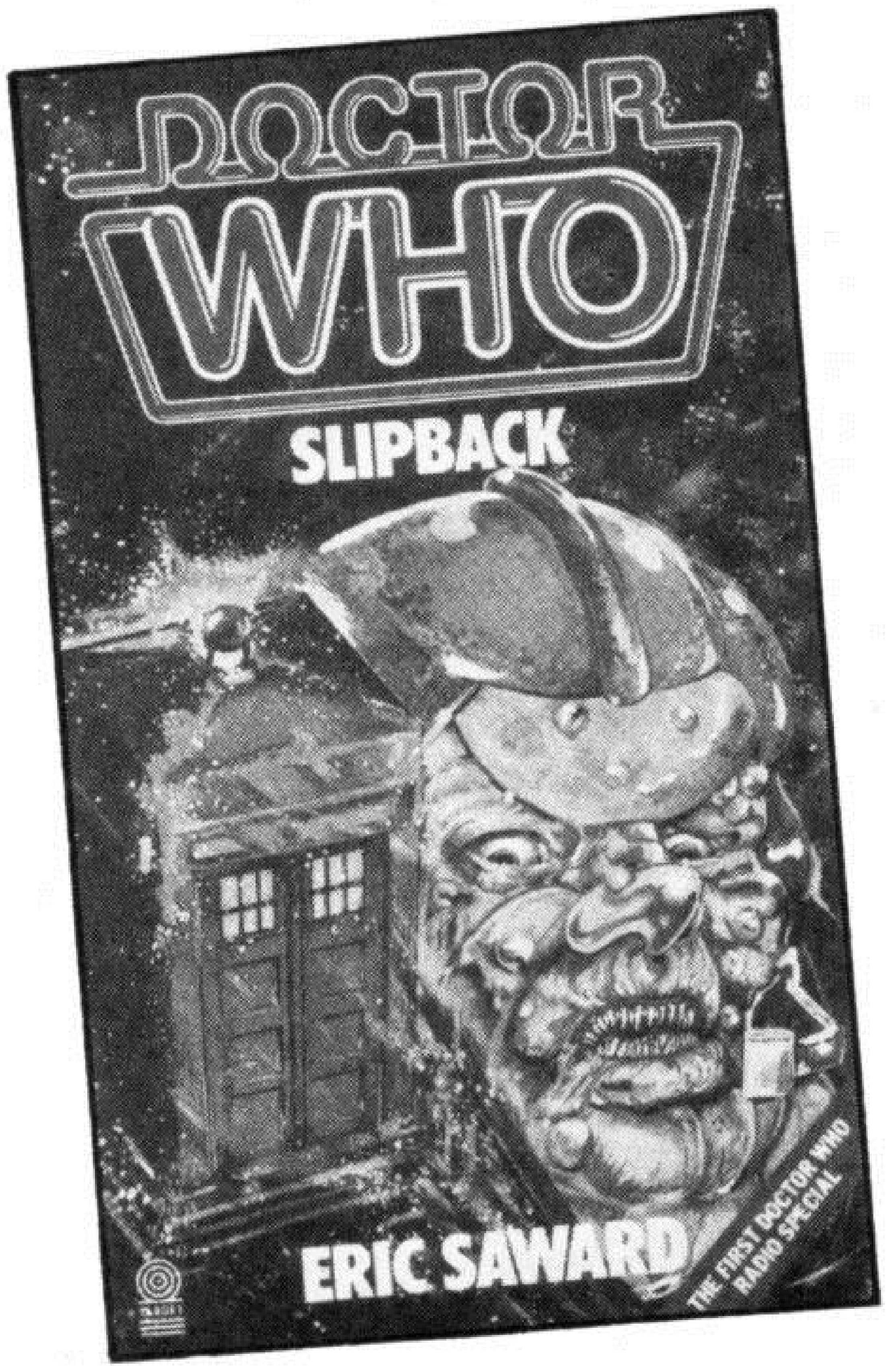
◇

Those of you familiar with Saward's work may be wondering just what the passage above is. Strangely enough, it's the opening chapter of Eric's latest Target novel, *Slipback*, based *loosely* on the radio series of last summer.

Once again, Eric Saward allows his wily imagination to run riot, and he stretches the basic plot of *Slipback* to full book length. Whether such elongation is successful will really depend on your feelings about his novelisation of *The Twin Dilemma*. A great many of you disagreed with my review of Eric's last book, which claimed that he actually managed to spoof Douglas Adams' humour by juxtaposing the humour and the story. Here again Eric Saward sets up the humour in the book's opening, and adds more only sparingly once the tension of the story grows.

What we actually heard on radio last year takes up the latter half of the novel, the rest is spent introducing the characters, situations and backgrounds that make up the galaxy around which the story revolves.

That's not to say that the 'story proper' is merely a flat narration of events, because once the plot gets moving, the characters are introduced properly as we meet them. Perhaps the only characters who are *too* unrealistic are the two policemen, Seedle and Snatch, whose *Sweeney*-like tactics are both tedious and silly. Two things about the climax of the radio show disappointed me; one was what happened to 'Grant'? and the other was the obligatory Time Lord who just happens to pop up and explain the plot. Whilst the whereabouts of the former are still not explained, the Time Lord's summing up in the novel is very adequately tied in with the rest of the story.



Once again, Saward's humour goes over the top in places. In *The Twin Dilemma*, the innuendo of the opening chapters was toned down by W. H. Allen, but here the less suggestive, but more intimate investigations of the sex life of the Maston (and others) is left intact.

Long-term Target readers may remember that in his novelisation of *The Creature From The Pit*, David Fisher humorously tackled the sex life of Erato's people – it was very funny and 'tasteful'. Saward unfortunately lets rip and fails to be funny.

However, *Slipback* is a good read; funny and detailed. Maybe not one to rush out and buy in the hardback version, but certainly when the paperback arrives, grab it. It's shame about the unappealing 'experimental' cover, though.

NEW ADVENTURE BOOKS

Mention of experimental things brings me onto a new series of six paperback books by Severn House publishers, who brought us the *Doctor Who Quiz Book of Space* and so on, a couple of years ago. Now they have branched out into a series of *Make Your Own Adventure* game books, where with paper, pencil and dice you can become the Doctor's assistant in his adventures.

All credit must be given to the writers who think of a situation and then come up with more than one possible consequence of a dice throw, or the reader's imagination! You spend your time hopping between pages, following the numbers, depending on your reaction to events on the previous pages. It is very clever, and well thought out, although perhaps understandably the stories are a little weak.

Of the two out at the time of writing this review, David Martin's *Search For The Doctor* is the better, neatly reintroducing K9 (Sarah Jane Smith version) and Drax (from *The Armageddon Factor*) as friends, and Omega (*Three Doctors/Arc of Infinity*) rather less neatly as the enemy. Gail Bennett's illustrations are entertaining.

Michael Holt (who wrote the *Quiz Book of* . . . series and the disappointing *Puzzle Book*) fails storywise with *Crisis in Space*, featuring Colin Baker's Doctor with Peri and Turlough!! However, his actual execution of the adventure game itself is better, as he gives better and more devious choices than David Martin.

It'll be interesting to see how the series progresses, as the writers are quite diverse. David Martin has a second book (*Garden of Evil*) due out in July, along with *Race against Time* by experienced gamesters Pip and Jane Baker. Following those, in September comes *Mission to Venus* by *Galaxy Four* author Bill Emms and *Invasion of the Ormazoids* by Philip Martin. For those confused by the list at the front of the first two books – *The Dominators* is the Philip Martin book, and I presume *The Space Pirates* is the Emms book.

Just time to add that Ian Stuart Black has confirmed *The Macra Terror* as his next novel, and that shortly we will be taking an early look at John Lucarotti's new novel *based on* the 1966 story *The Massacre*.

◆Gary Russell

EARTHDATE 2850.
CONSUMMATELY FAITHFUL TO ITS PREORDAINED PATH, THE ARROW OF RIGHTEOUSNESS SHRIEKS THROUGH THE BORDERLANDS OF **HEAVEN**.
AHEAD, GLITTERING IN PROUD PERFECTION, THE **HOLY OF HOLIES** — THE HOMEWORLD OF **THE DEITY**.
THE SACRED GOAL OF THE BROTHERHOOD OF SEEKERS IS REACHED. BUT, WITH THEIR MINDS OVERWHELMED BY THE PERPETUAL JEWELLED MIDNIGHT OF SPACE...
LOCKED IN AN ECSTASY OF DEVOTION...
RE-ANIMATION MALFUNCTION
COURSE STEADY
IMPACT IMMINENT
...THE PILGRIMS CAN ONLY RIDE THEIR CHARIOT OF FIRE...
...STRAIGHT INTO THE HEART OF **THE CREATOR**.

TIME BOMB

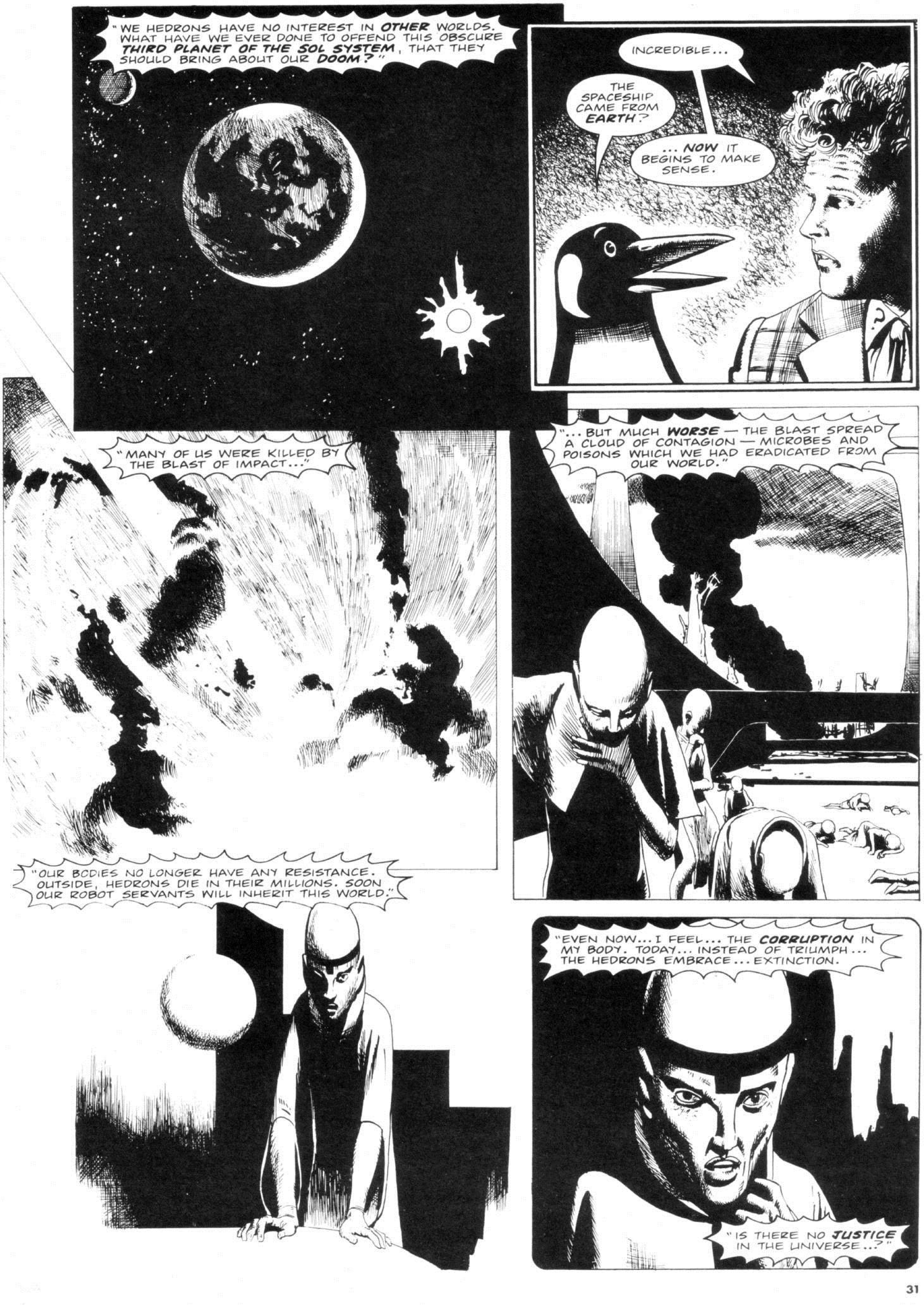
EPISODE THREE.

*SCRIPT — **JAMIE DELANO.***
*ART — **JOHN RIDGWAY.***
*LETTERS — **ANNIE HALFACREE.***
*EDITOR — **SHEILA CRANNA.***

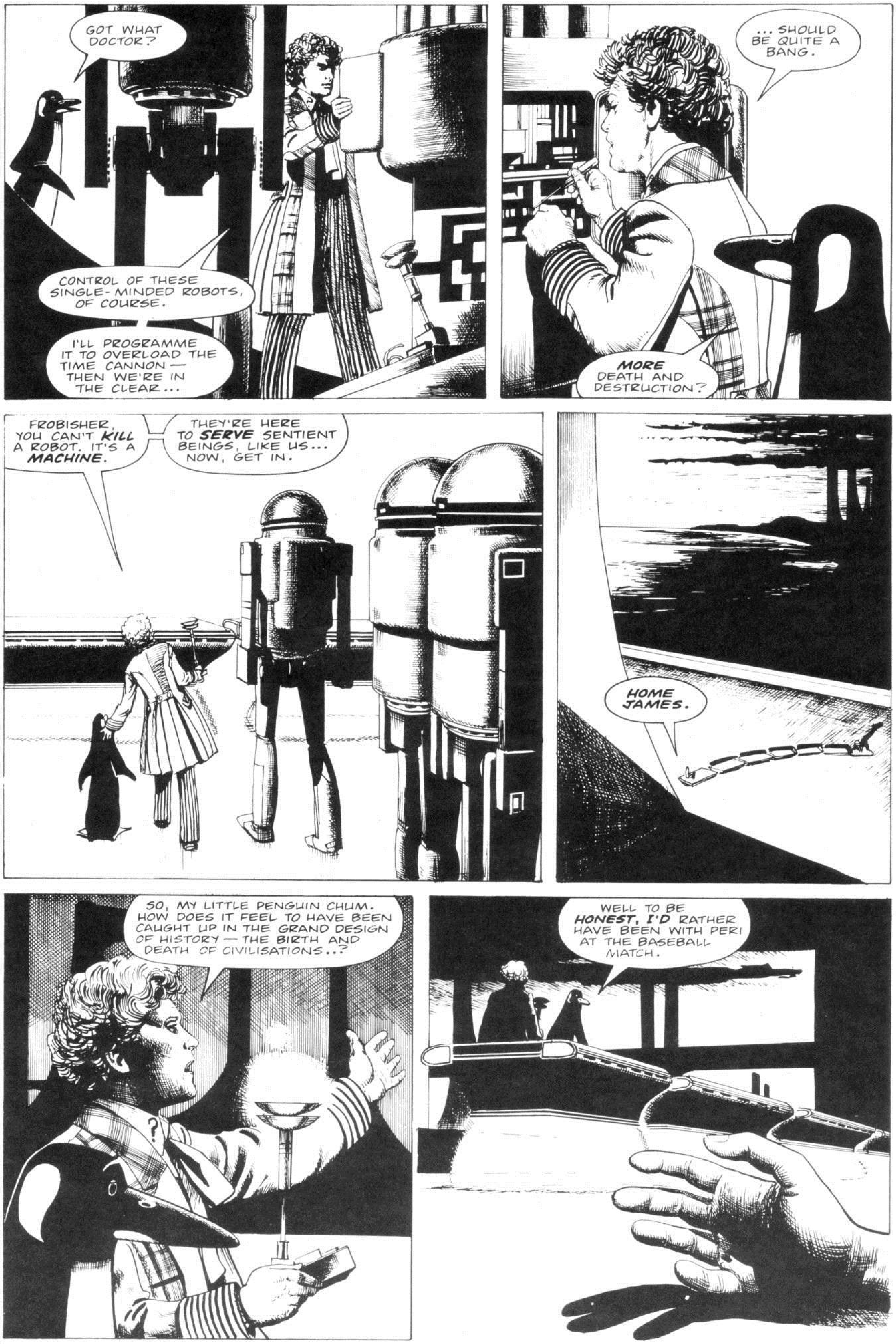
TWO DAYS LATER, IN THE CITY OF LIGHT...
WHAT KILLED THEM ALL, DOCTOR? THE ROBOTS?
I DON'T KNOW. IT CERTAINLY WASN'T THE **IMPACT**. THEY'RE BRINGING BODIES OUT OF INTACT BUILDINGS.
IT **COULD** BE SOME FORM OF VIRUS, BUT THE TARDIS REGISTERED ONLY NORMAL BACTERIA LEVELS. AND I THINK A ROBOT INSURRECTION IS A BIT FAR-FETCHED. THEY'RE TOO STUPID.
IT'S A REGULAR CAN OF WORMS.
THE BODIES MUST BE DESTINED FOR THE TIME CANNON. WE'D BETTER FOLLOW.
ISN'T THIS ALL A BIT **MORBID**, DOCTOR?
THE JOURNEY THROUGH THIS DARKENING CITY OF THE DEAD IS GROTESQUE. THEY ARE A CORTÈGE OF TWO, FOLLOWING A FUNERAL FOR HUNDREDS.
ALL AROUND THEM BODIES LIE IN HAPHAZARD ABANDON — AS IF WASHED UP BY A WAVE OF DEATH.
REACHING THE ***INSTITUTE OF GENETIX***, THEY LEAVE THE HEDRON CITY TO MOURN ITS DEAD — AS THE TWIN SUNS DRAPE THE PLANET IN BLACK.

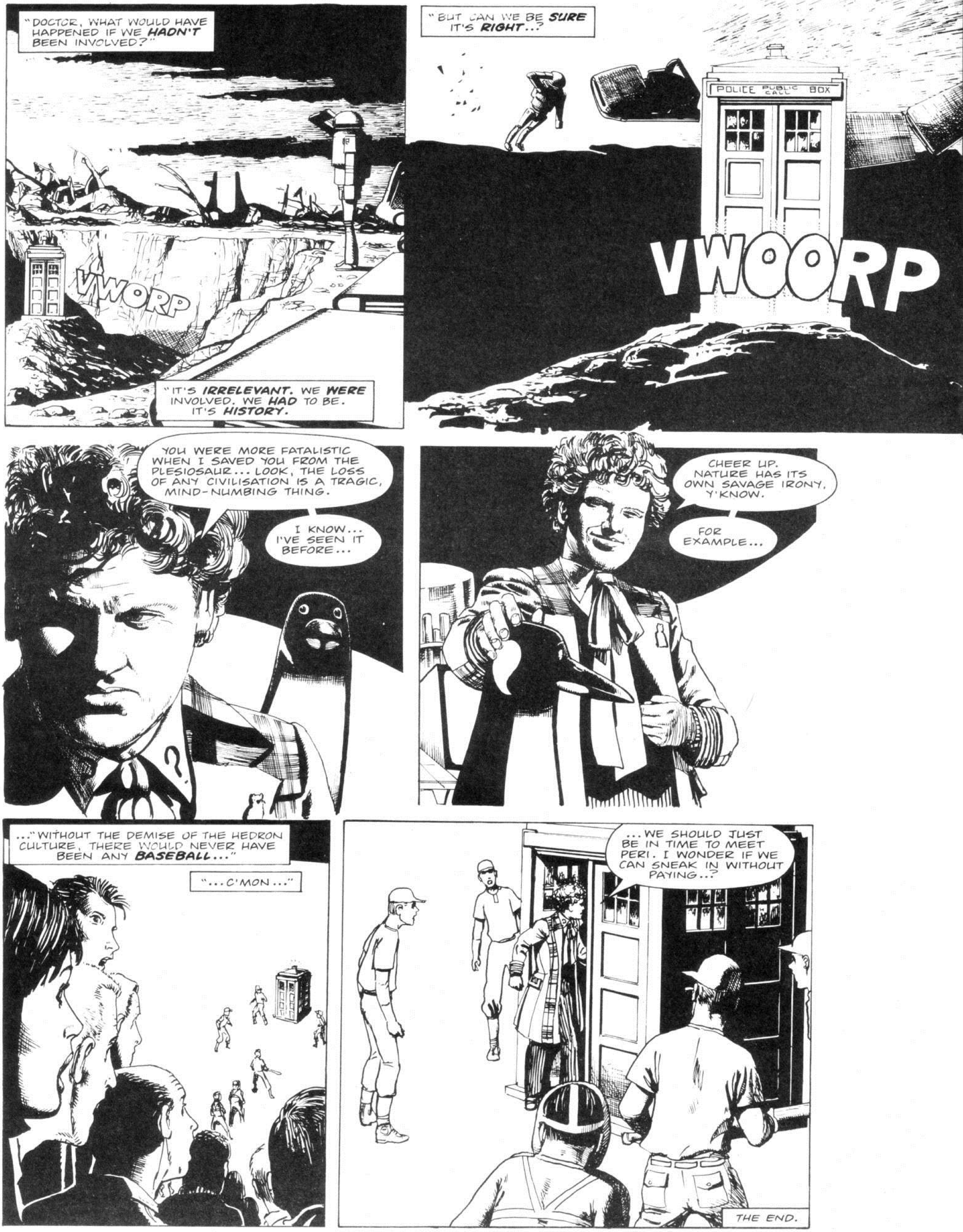
INSIDE, THOUGH, THE 'UNDERTAKERS' SHOW LESS RESPECT.
LOAD ALL WASTE MATERIAL INTO DISPOSAL AREA.
THIS MUST BE THE CONTROL ROOM. NOW FOR SOME ANSWERS.
NOW, LET'S SEE...
LOOK, DOCTOR, IT'S NOT REALLY ANY OF OUR BUSINESS. CAN'T WE JUST NOBBLE THE TIME CANNON AND GET OUT?
THE HEDRONS WERE HIGHLY ADVANCED TECHNOLOGICALLY. THEY MUST HAVE LEFT SOME KIND OF RECORD. PERHAPS I CAN ACCESS A DATA BANK WITH THIS COMPUTER.
CLEAR AREA. DISCHARGE IN THREE MINUTES.
AS I REMEMBER, THE ROBOTS WERE PROGRAMMED TO DISPOSE OF **GENETICALLY IMPURE MATERIAL**.
PERHAPS **THIS** WILL TELL US WHY THEIR **CONTROLLERS** SHOULD SUDDENLY COME INTO THAT CATEGORY.
"YOU WHO SEE THIS STAND AMONGST THE RUINS OF PERFECTION."
"TRAGICALLY, OUR CIVILISATION WAS STRUCK DOWN AT THE VERY PINNACLE OF ITS ATTAINMENT."
GOOD START. SHAME ABOUT THE PICTURE.

THUMP!
"WITH CENTURIES OF DEDICATION TO SCIENCE, WE HAVE EARNED DOMINION OVER OUR PLANET."
"WE HAVE PURIFIED OUR SPECIES GENETICALLY — EXPUNGED ALL COMPETITIVE LIFE-FORMS — AND MADE THIS WORLD OF HEDRON A PARADISE."
THAT'S BETTER.
"BY SUCCESSFUL USE OF THE **DEMATERIALISER** WE HAVE EVEN REMOVED THE **MUTAGENIC CONCENTRATE** BEYOND RISK OF ACCIDENTAL CONTAMINATION."
"UNTIL TODAY — WHEN A CRUEL CAPRICE OF FATE DASHED IT FROM OUR HANDS — IMMORTALITY WAS IN OUR GRASP."
IT WAS A **SPACESHIP**, NOT A METEOR!
"SO FAST DID THIS DEADLY HAMMER DESCEND, THAT OUR ASTRONOMERS BARELY HAD TIME TO TRACK ITS ORIGIN."
"OUR CALCULATIONS SHOW THAT THE SPACE-CRAFT'S JOURNEY FROM ITS HOMEWORLD TOOK HUNDREDS OF SOLAR-CYCLES. **WHY** DID THEY WANT TO DESTROY **US**?"
"**WHY** DID THESE CREATURES FROM A FAR-OFF GALAXY VISIT THIS PLAGUE UPON US?"


"WE HEDRONS HAVE NO INTEREST IN **OTHER** WORLDS. WHAT HAVE WE EVER DONE TO OFFEND THIS OBSCURE **THIRD PLANET OF THE SOL SYSTEM**, THAT THEY SHOULD BRING ABOUT OUR **DOOM?**"
INCREDIBLE...
THE SPACESHIP CAME FROM **EARTH**?
... **NOW** IT BEGINS TO MAKE SENSE.
"MANY OF US WERE KILLED BY THE BLAST OF IMPACT..."
"... BUT MUCH **WORSE** — THE BLAST SPREAD A CLOUD OF CONTAGION — MICROBES AND POISONS WHICH WE HAD ERADICATED FROM OUR WORLD."
"OUR BODIES NO LONGER HAVE ANY RESISTANCE. OUTSIDE, HEDRONS DIE IN THEIR MILLIONS. SOON OUR ROBOT SERVANTS WILL INHERIT THIS WORLD."
"EVEN NOW... I FEEL... THE **CORRUPTION** IN MY BODY. TODAY... INSTEAD OF TRIUMPH... THE HEDRONS EMBRACE... EXTINCTION.
"IS THERE NO **JUSTICE** IN THE UNIVERSE...?"

IT DOES SEEM A BIT ROUGH ON THE HEDRONS...
WELL, THE JUSTICE *IS* THERE. IT'S JUST TOO BIG FOR THEM TO SEE.
AND DO WE KNOW THAT EVERYTHING WILL BE ALL RIGHT NOW?
NOW THAT WE KNOW THAT THE AGENT OF THEIR DESTRUCTION ORIGINATED ON **EARTH**, EVERYTHING FALLS INTO PLACE.
IT DOES..?
SUCH ARROGANT IGNORANCE. THE HEDRONS NEVER EVEN KNEW THAT THEY HAD BUILT A ***TIME MACHINE.***
ER... DOCTOR... THEY'RE STARING AT US.
GO STEADY, DOCTOR.
THE WASTE, WHICH THEY WERE SO PROUD TO HAVE ***DISPOSED*** OF, MUTATED THE LIFE OF EARTH'S PRIMEVAL SWAMPS...
...THEY ***CREATED*** THE HUMAN SPECIES WHICH DESTROYED THEM.
GOODBYE, DOC...
I SHOULD HAVE KNOWN THAT TIME HEALS ITS OWN WOUNDS — NATURE RESTORES HER OWN BALANCE...
AH, THAT'S GOT IT.


GOT WHAT DOCTOR?
CONTROL OF THESE SINGLE-MINDED ROBOTS, OF COURSE.
I'LL PROGRAMME IT TO OVERLOAD THE TIME CANNON — THEN WE'RE IN THE CLEAR...
... SHOULD BE QUITE A BANG.
MORE DEATH AND DESTRUCTION?
FROBISHER, YOU CAN'T KILL A ROBOT. IT'S A MACHINE.
THEY'RE HERE TO SERVE SENTIENT BEINGS, LIKE US... NOW, GET IN.
HOME JAMES.
SO, MY LITTLE PENGUIN CHUM. HOW DOES IT FEEL TO HAVE BEEN CAUGHT UP IN THE GRAND DESIGN OF HISTORY — THE BIRTH AND DEATH OF CIVILISATIONS..?
WELL TO BE HONEST, I'D RATHER HAVE BEEN WITH PERI AT THE BASEBALL MATCH.


"DOCTOR, WHAT WOULD HAVE HAPPENED IF WE **HADN'T** BEEN INVOLVED?"
VWORP
"IT'S **IRRELEVANT.** WE **WERE** INVOLVED. WE **HAD** TO BE. IT'S **HISTORY.**
"BUT CAN WE BE **SURE** IT'S **RIGHT**...?
POLICE PUBLIC CALL BOX
VWOORP
YOU WERE MORE FATALISTIC WHEN I SAVED YOU FROM THE PLESIOSAUR... LOOK, THE LOSS OF ANY CIVILISATION IS A TRAGIC, MIND-NUMBING THING.
I KNOW... I'VE SEEN IT BEFORE...
CHEER UP. NATURE HAS ITS OWN SAVAGE IRONY, Y'KNOW.
FOR EXAMPLE...
..."WITHOUT THE DEMISE OF THE HEDRON CULTURE, THERE WOULD NEVER HAVE BEEN ANY **BASEBALL**..."
"...C'MON..."
...WE SHOULD JUST BE IN TIME TO MEET PERI. I WONDER IF WE CAN SNEAK IN WITHOUT PAYING...?
THE END.

MATRIX Data Bank

TWO ON TAPES

First off this month, we have a couple of questions relating to the BBC Videos. Joseph Binks from Bramley in South Yorkshire has been enjoying the Troughton *Seeds of Death* but wants to know where the episode endings occur. Keen-eyed viewers of this tape may have been able to spot the first join, as there is a significant improvement in the quality of the picture; however, the actual episode endings are as follows:

Episode One – Slaar orders the Warrior to kill Locke and it fires. Episode Two – The Doctor and his companions are in the rocket *en route* to the moon and the homing beacon cuts out. The Doctor must reconnect it or they will either crash or drift on endlessly in space. Episode Three – Slaar sends the first seed pod to Earth. It arrives in the T-Mat cubicle and suddenly expands when Brent enters and touches it. Episode Four – Zoe is turning up the heating controls when she is seen by a Warrior. Phipps tries to distract it but is killed for his trouble and the Warrior turns back to Zoe. Episode Five – The Doctor is outside the Weather Control Centre and the alien foam is closing in. A seed pod swells up right in front of him and he covers his head in panic.

Another video viewer is Stephen Morgan from Swffryd in Gwent, who has noticed that on the *Pyramids of Mars* tape, when Sutekh stands for the first time, a hand is clearly seen down by the seat. Stephen wants to know what that hand was doing there. This is not the first time that a member of the production team has inadvertently ended up in shot (others include *Green Death* and *Warriors of the Deep*) and it's thanks to the sharp-eyed directors and producers that this sort of thing does not happen more often. However, the hand in question is most likely holding the cushion down to the seat, so that Sutekh the Destroyer does not stand with it attached to his backside.

POOL POSER

Finally a poser from Barry Parton from Barnsley, who has noted a very interesting point. He asks what happens to the water in the TARDIS swimming pool when the TARDIS tilts, as in *Attack of the Cybermen* and *Resurrection of the Daleks*. Also, when the TARDIS falls, as in *Mark of the Rani* and *Curse of Peladon,* why doesn't the water flood the TARDIS?

The answer here must be that the swimming pool, and indeed all the other rooms seen over the programme's history, are only in the TARDIS when the Doctor configures them to be there. Remember in *Castrovalva*, the Doctor was able to delete rooms from the TARDIS and if they can be deleted, then why should they not be added or modified? How else could the Doctor change the console room, for example? Therefore, when the Doctor gave Leela directions in *Invasion of Time,* he had configured the TARDIS' interior to be large and rambling, so as to confuse the Sontaran visitors that he would soon be having and also perhaps to impress his other, more welcome, visitors. This would also explain why certain rooms seen over the years are seen no more – the bedrooms of the Hartnell era, Troughton's Power Room, Baker's boot cupboard and so on. ◆

Compiled by David Howe, DWAS Reference Department.

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It's not every actor who can claim to have spent three years in a television series playing a dog. But that's exactly what John Leeson did, earning himself a very special place in the show's history. He talked to Richard Marson about his unique 'characterisation' of the Doctor's faithful companion K9 . . .

John described how he had landed the part of the most original character in *Doctor Who*. "There was an old friend of mine called Derrick Goodwin, and he'd been directing *Z-Cars* or something for the BBC, when I happened to bump into him at my local. As is the way, much alcohol was consumed during the course of the evening and I was dropping subtle hints about whether Derrick might like to work with me in something.

"About two or three weeks later, my agent called me to say that Derrick was now working on *Doctor Who*, and that knowing I was something of an expert in the field of voice work, would I like to play both the voice of a virus and the voice of a dog in his new *Doctor Who* serial? Well, I thought, why not? It all sounds pretty crazy but in this business, I thought to myself, one has to be adaptable . . .

"I then went along to see Graham Williams, the producer, with whom I got on very well. He fished out all these blueprints for what was to become K9 and asked me if I could come up with a suitable voice for the visualisation of the character. He told me he wanted something on the lines of the kind of voice that might come out of a portable radio; metallic and a bit tinny. I went home, thought about it and stuck a few ideas on a tape which I posted to Graham. I then got a somewhat exasperated message from the BBC, who assumed I'd been offered the job and was dithering. So then I said, 'Yes.'"

Was the voice John provided treated in any way, or was it all his creation? "At first it was certainly treated, through what I think is called a ring modulator. The concept was that this incredibly advanced piece of computer technology, with literally aeons of knowledge at its disposal, should have the silliest and tinniest voice possible.

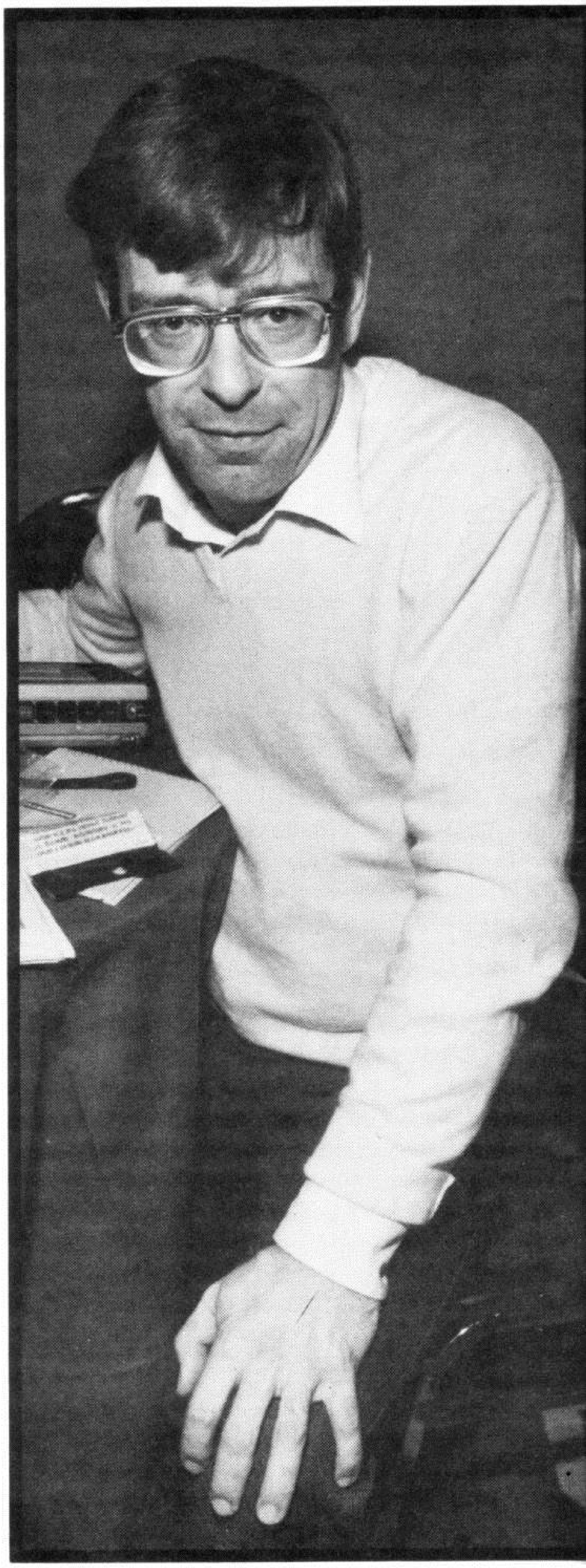
"As it went along, the sound boys at the BBC started to treat my voice less and less, because I found I didn't really need it. In fact, when I came back to do *The Five Doctors*, I asked if they wanted to do anything with the sound and they said, 'No, guv, it's okay. You just do it your way.' So I did."

"It was the hottest, stickiest and most cramped job of my career!"

Moving on to the process of rehearsing and recording, rumour has it that John attended all the outside rehearsals and stood in for the model K9, crawling around on all fours. Was this true? "Most certainly yes. It was the hottest, stickiest and most cramped job of my career! One had to have something there, as the BBC couldn't manage to provide the actual radio controlled model for rehearsals, and the other actors had to have something to work with as well as talk to, so down I had to get. It really was a case of abandoning all sense of dignity as there wasn't much room for that when playing a dog.

"Actually, I found it a great help in establishing the central relationship between the Doctor and his other companions. K9 was, after all, the Doctor's best friend and it was important that Tom and I developed a rapport which would help us when we were separated inside the confines of the recording process.

"I remember that they used to situate me in the most distant, cut-off part of the studio, wired up with a mike and with a monitor so I could see what was happening and get my cues right, but completely cut off from all the hustle and bustle around me. So in fact, I didn't have to learn my lines, although in practice my attendance of the rehearsals meant that I always had a pretty good grip on them.



"Technically, K9 wasn't the most sophisticated of affairs."

"I remember in the first studio recording for the story introducing K9, *The Invisible Enemy*, the radio control worked on the same frequency as that used for the electronic cameras, so every time they tried to use the wretched

HIS MASTER'S VOICE

thing, both the cameras as well as K9 would just go haywire. That caused them a lot of headaches!

"Technically, K9 wasn't the most sophisticated of affairs. His construction was pretty basic and the fact was that his involvement in a lot of scripts was severely hampered by his inability to negotiate anything approaching a bumpy surface. When we went to do our location work, this was the cause of innumerable delays and hold-ups. During the filming for *The Leisure Hive*, they eventually gave up and pulled him along the beach using virtually invisible wire."

Recalling the outside work involved in the series brought John to an amusing incident which occurred during the production of the hundreth story, *The Stones Of Blood*. "That story didn't actually use film for its exterior scenes – we were for some reason put on to the Outside Broadcast system, which uses videotape. Thus they set me up to voice 'live', so to speak, just as we did it in the studio – with a monitor and the rest. In the case of film, I would dub the voice on to the soundtrack at a later date.

"So there we were, and I could see all that was going on, when they called a break and Tom sat down to do the crossword, as was his wont. As you probably know, Tom is terribly inventive chap, with an eye for a joke. It was at this point that he realised I was still connected for sound. Noticing the usual crowd of onlookers that arrive as if by magic when *Doctor Who* is on location, he whispered, 'John, have you got the paper there?' I replied, 'Yes,' and we then proceeded to work through the crossword together, with me out of vision, using the K9 voice. It was a tremendous fusion of fantasy and reality – so much so that I'm sure we convinced a lot of the onlookers that K9 was an identity in his own right."

"We filmed two endings, one where K9 stays with his creator, and the other where he goes with the Doctor."

Had John been aware from the start that K9 was to be one of the series' regulars? "No, far from it. In fact, I think they were conscious that here was the seed of a popular idea, but they weren't sure, so I wasn't contracted beyond *The Invisible Enemy*.

"We filmed two endings to that, one where K9 stays with his creator Professor Marius and the other where he goes with the Doctor. And I think it was after the finished story was shown to someone higher up, like the head of department, that they decided to go ahead and make K9 a regular.

"I was very happy to accept, as I thought the idea had a lot of potential, and besides, it was the sort of job that would supply me with the security of several months' pay without the threat of typecasting that comes with being on camera in a recognisable part, like that of the Doctor or one of his companions."

During the time John was a part of the series, humour was very much to the fore. Had he approved of this controversial development? "By and large, yes and I would work to expand it where possible. Between us, say Tom, Louise and myself, we would take our lines and then re-work them if they didn't really suit the style of the show until we thought we'd found something that was different and a little bit diverting.

"I liked K9's ability to be extremely terse, almost human, and this pomposity made for some comic competition between the Doctor and his pet computer, which gave us the interesting set-up of each trying to patronise the other with mental superiority. Examples of this were all the scenes with K9 and the Doctor playing chess, which I liked.

"K9 was a very appealing part of the team, although he tended to have this danger which was basically that he'd become too cute and we'd pander too much to the more obvious side of his nature. While that was to be avoided, one needed to feel that because K9 wasn't human, he desperately wanted to be able to match up and impress."

Did this contradiction mean that it was a difficult kind of part to take entirely seriously? "Ah, but when does one ever take any part completely seriously? If one analyses it, acting is often ridiculous in the demands it makes on your imagination and dignity. One keeps one's sanity and one's serious approach to the work by laughing at it on the occasional instance. As an example, I remember during one recording session, Tom had to ask K9 if he could compute an answer to something and as was so often the case, I had to say, 'Negative'. Well, it came to the take and I said, 'Negative,' only to be rounded on by Tom who hit back with, 'Oh you never know the answer when it's really important do you, you useless heap of . . .' ▶

◀ "Everyone laughed, but Tom was pinpointing an actual truth about K9 – there was a built-in plot limitation that he couldn't be made too clever, because that would undermine the threat of the story and thus the effect of the show. I think that inevitably, a lot of our writers did use K9 as an easy way out of tight situations, which is one of the chief reasons why John Nathan-Turner decided to drop him from the series. It was a fair cop, really, but then I didn't write the scripts!"

Was there a particular story that John had enjoyed the most? "For me, I think that Robert Holmes' scripts were the best. I loved his *Sunmakers* story. It had a very witty script, excellent ideas, good action, good dialogue. The reason I particularly enjoyed his *Power of Kroll* was that it enabled me to get back in front of the cameras and play another part (Dugeen), which didn't actually cost the BBC anything extra because I was under contract for that season and therefore 'in house'.

"Nevertheless, it was great fun. An actor never loses touch with his basic roots, which really tie one to the stage and performing in front of the cameras. Although I have done an awful lot of voice work, I wouldn't say that I preferred it to the actual in vision performance."

What did John think about the way K9 fitted in with the series' other leads? Did he feel that the actresses playing the female companions might have been slightly put in the shade by K9's presence? "No, I think that kind of overshadowing of one performance by another tends to occur only if the parts are similar and there is competition between the actors as to who will stand out as the best. I do think the girls had a difficult job, because as the old maxim goes, one should never work with children or animals if one doesn't like the idea of being upstaged.

"However, I think the *Doctor Who* situation worked because we all existed on different levels – we all had our own function and the danger that K9 was a potential scene stealer was very carefully avoided. I enjoyed working with all the cast of *Doctor Who*. Louise Jameson was a lovely and very talented actress, and Mary Tamm and I got on extremely well. Lalla Ward was super, too – they were all nice and that was important, because one of the other elements that the writers were keen on was to make K9 side with the other companion against the Doctor and thus provided a wonderful opportunity for more comedy.

"The epitome of this came with *The Invasion of Time*, when K9 Mark One got left with Leela on Gallifrey. As a matter of fact, I got rather confused about the K9 chronology. It was, as I remember, Mark One with Leela, Mark Two with Romana and Mark Three turned up on Earth in *K9 and Company*."

John Leeson is not the only actor to have played the part of the Doctor's pet computer. For the Seventeenth Season, actor David Brierley took on the role before John returned to complete a final year in the 1980/81 season. Why was this? "K9 is a fairly limited character; once you've seen him, that's about it. I thought I'd given it all I had and that it was time for me to get back to some solid career acting.

"*Doctor Who* didn't prevent me from doing other work, but it did rather limit the time available in which to do it. And as for the BBC, they didn't seem too distressed as they didn't know how long they wanted the character to stay and it was obvious that I wouldn't have wanted to have gone on playing the part for ever.

"There was nothing with K9 beyond the same kind of clichés, and I wasn't going to stun any casting directors with the information that I'd been playing a tin dog for a year. So off I went, Graham found someone else and there then followed a very busy year's work for me doing all sorts of things."

Stones of Blood.

That was not to be John's last involvement with the series, though: "One day I received a phone call from John Nathan-Turner, who asked me if I'd be willing to return to the series as K9. He told me that they were planning to phase K9 out of the programme over the next year.

"He put it to me that as I had created K9, so to speak, that I should be the one to see him out of the show in the proper and fitting manner. I gave it some thought before saying yes and I certainly didn't regret it. It was extremely easy just to slip back into the mould of the thing, as I had cast that mould in the first place."

Had John felt sad when K9's last hour finally approached in the *Warrior's Gate* story? "Well, I certainly felt a pang of nostalgic feeling, as I think anyone would have done. But you get used to moving on and uprooting in the acting world – you don't enter acting as a career looking for security. There are very few jobs that offer you that kind of pay and the regular nature of rehearsal and performance – soap operas are the exception, but who wants to do that for twenty-odd years? I don't see the challenge or variety in that – you might as well work in a bank if that's what you want."

In the event, John Nathan-Turner had decided that the story of K9 shouldn't finish there. When it was announced that the metal dog was being dropped from the series, there was a massive outcry, with *The Sun* even launching its own 'Save K9' appeal. Although he was determined that K9 had had his day as far as the programme itself was concerned, Nathan-Turner and his script editor Eric Saward were keen to initiate a spin off which might evolve into a series of its own, to star K9 and Elisabeth Sladen in her original role as Sarah Jane Smith.

"Looking back at *K9 and Company*, I think it didn't make a series for two reasons . . ."

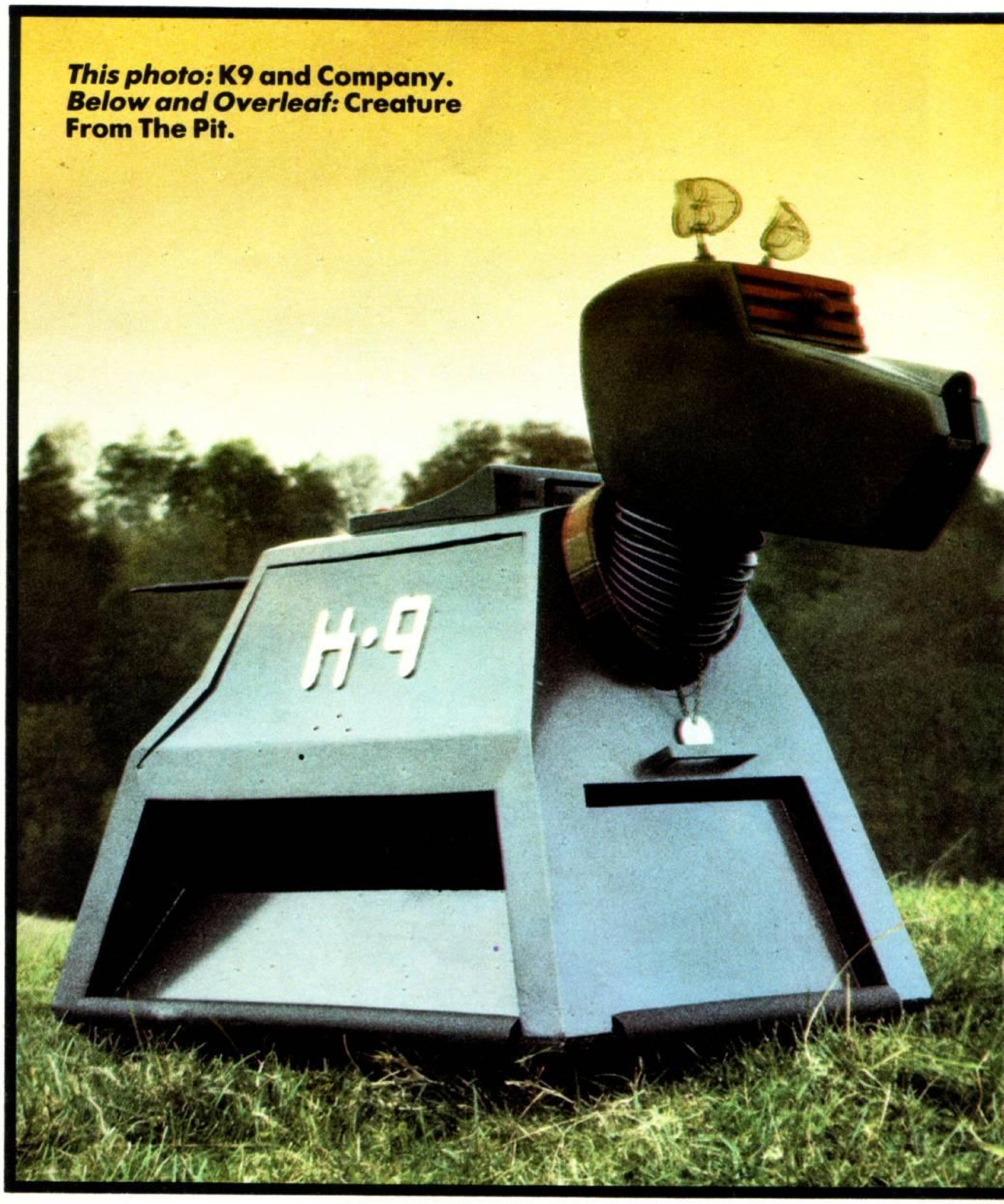
What had John thought of the idea at the time and why didn't it take off? "I can't remember when the idea was first suggested but I was quite agreeable, because it was more money and more fun. I particularly liked having Elisabeth Sladen fulfilling the sort of Doctor role, because she is a great chum of mine and we get on terrifically well.

"Looking back at *K9 and Company*, I think it didn't make a series for two reasons. One, there was a change of boss at the BBC drama department and the new guy didn't like K9, while secondly I think the show didn't really stand out as strong enough in its own right.

"Interestingly on this point I spoke to Bob Baker and Dave Martin who actually created K9, and they both seemed to feel that the supernatural, witchcraft plot didn't really work. They thought that it would have worked much better as a kind of high tech space series – maybe with Louise and myself being sent out from Gallifrey as kind of Time Lord troubleshooters. It needed a bit more to it and I think the whole supernatural bit was too far-fetched and spurious an area for the show to make any real impact. I think the ardent K9 fans were pleased and it was nice that they got something."

Would John, however, return to the series as K9 if invited? "Well I'd love to on a one-off basis but not as a regular again. I'd love to appear in a different part even more. Once things have had their day, you can't hold on to them just for sentiment's sake. Ideas and characters have to progress, particularly in something like *Doctor Who*. K9 was enormous fun to do but he is a thing of both mine and the programme's past now." ◆

This photo: **K9 and Company.** ***Below and Overleaf:*** **Creature From The Pit.**



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